Saturday Review

APRIL 3, 1954 / 20¢

NEWSPAPERS AND THE PURSUIT OF JUSTICE

By Jerome H. Spingarn

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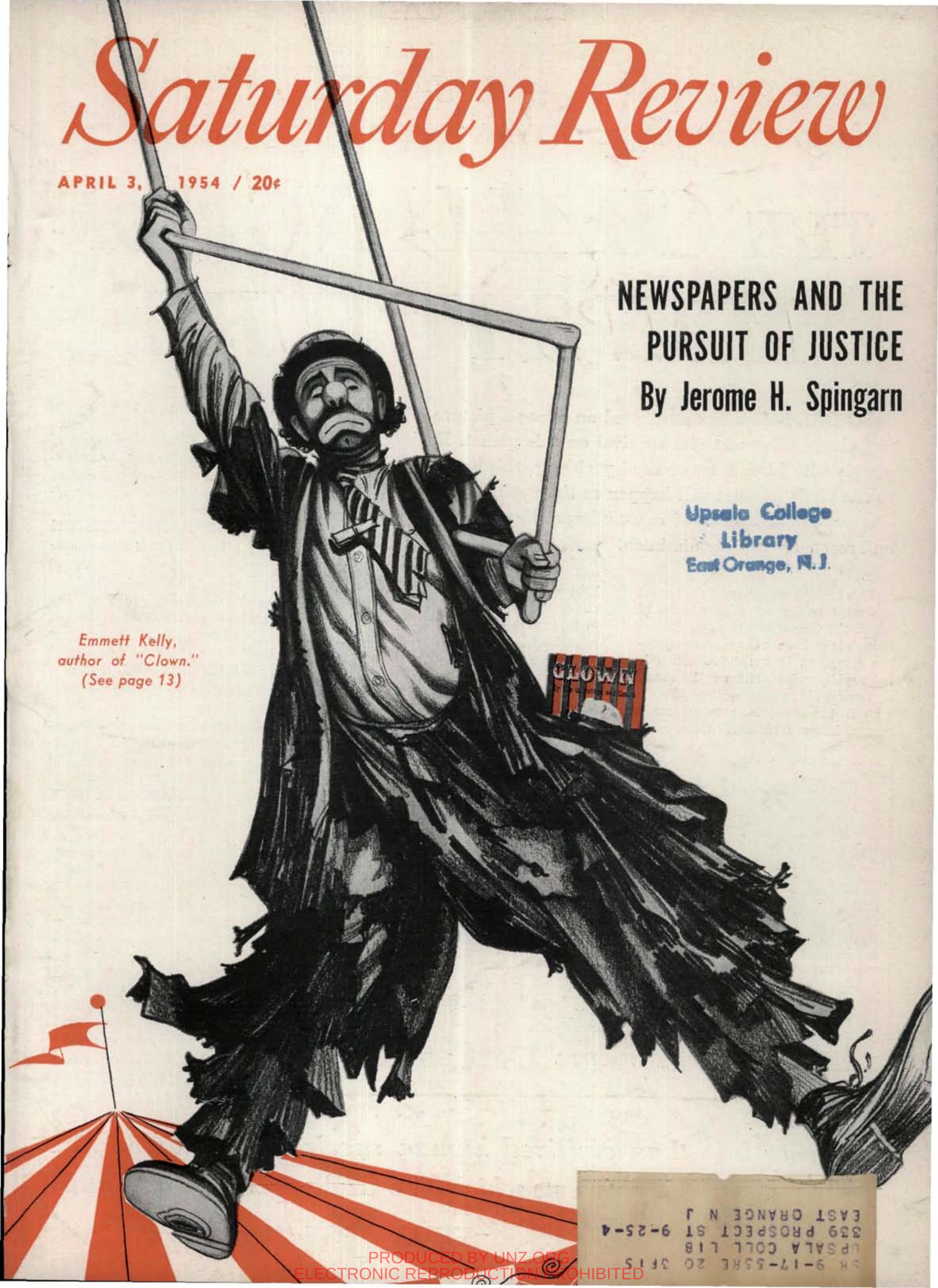

Emmett Kelly, author of "Clown." (See page 13)

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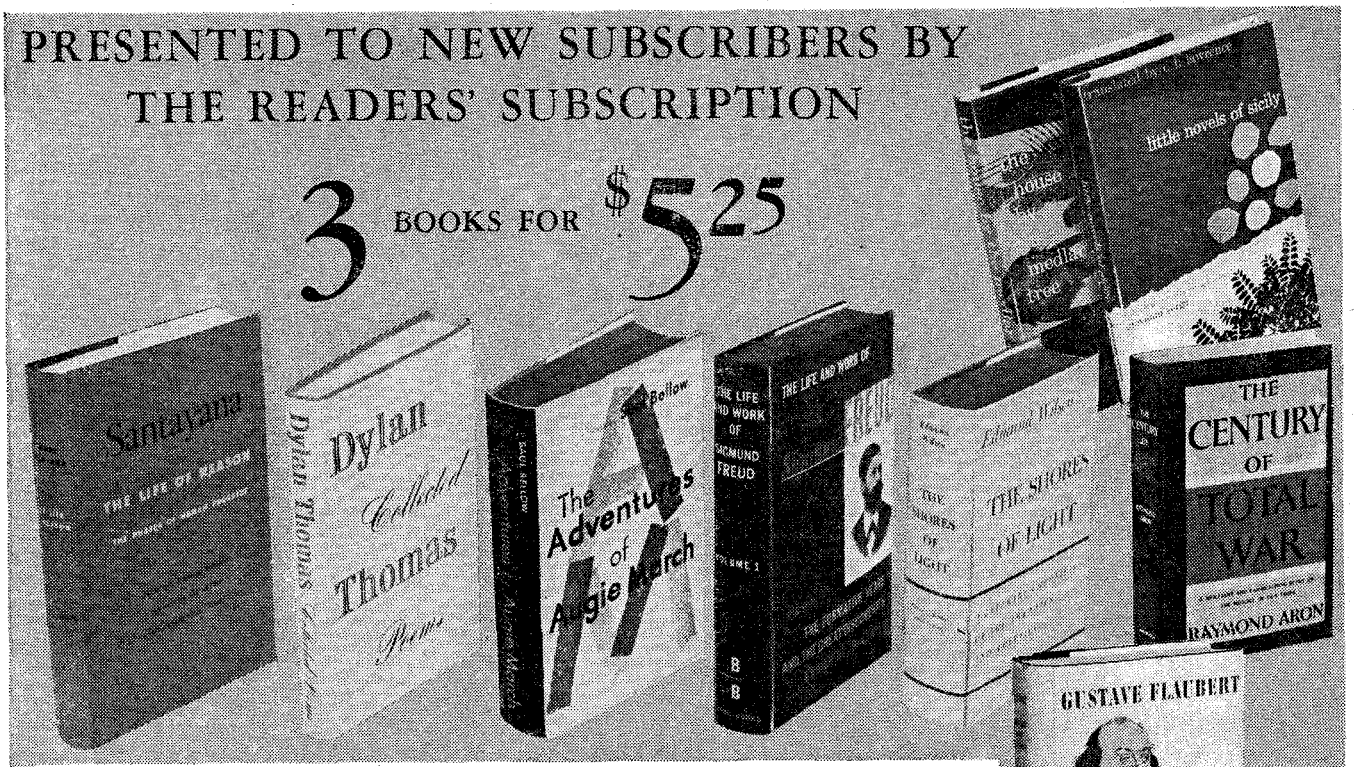

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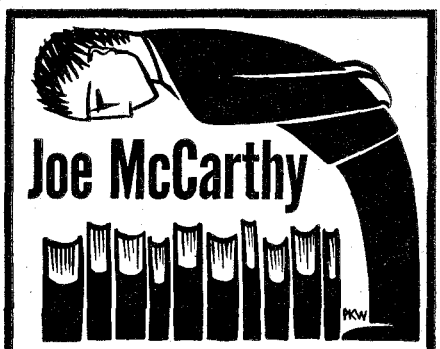

The best way to start an argument these days is to mention the name printed above. It used to be just a typical 100% Hibernian name, or specifically the name of the manager of the New York Yankees. Now it sums up the dilemma of our times.

Millions of Americans regard Joe McCarthy as the only effective means of rooting out the Communist conspiracy. On the other hand are the enemies of McCarthy who, for various reasons, some sincere and some patently influenced by Marxist reasoning, want only to destroy the Senator from Wisconsin.

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William F. Buckley, Jr. (we published his *God and Man at Yale* in 1951) and L. Brent Bozell have written what will prove to be the first *real* examination of the McCarthy record. The book is very aptly titled McCARTHY AND HIS ENEMIES ($5) and will be published on March 30th.

The Saturday Review

APRIL 3, 1954

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SR's Library Poll

PERHAPS it is worth noting that four of the listings this week are fictional or non-fictional tales of World War II, though it is nearly a decade since the war ended. That gigantic enterprise, which comprehended the worlds between Mediterranean deceptions and Pacific typhoons, splendid last-stands and fabulous victories, has now become a part of American folklore and a bottomless source of plots and heroes.

TITLE AND AUTHOR

1. **Not As a Stranger**
   by Morton Thompson (F) *
2. **Sayonara**
   by James A. Michener (F)
3. **Tomorrow!**
   by Philip Wylie (F)
4. **Lord Vanity**
   by Samuel Shellabarger (F)
5. **The Power of Positive Thinking**
   by Norman Vincent Peale (G) **
6. **Lélia**
   by André Maurois (G)
7. **Life Is Worth Living**
   by Fulton J. Sheen (G)
8. **Ambassador's Report**
   by Chester Bowles (G)
9. **The Conquest of Everest**
   by John Hunt (G)
10. **I Led Three Lives**
    by Herbert A. Philbrick (G)
11. **The Doctors**
    by André Soubiran (F)
12. **The Man Who Never Was**
    by Ewen Montagu (G)
13. **The Caine Mutiny**
    by Herman Wouk (F)
14. **Battle Cry**
    by Leon Uris (F)
15. **Fire in the Ashes**
    by Theodore H. White (G)
16. **The Devil's Laughter**
    by Frank Yerby (F)
17. **The Second Tree from the Corner**
    by E. B. White (G)
18. **Seven Years in Tibet**
    by Heinrich Harrer (G)
19. **Shadows of the Images**
    by William E. Barrett (F)
20. **The Adventures of Augie March**
    by Saul Bellow (F)

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* (F)—Fiction
** (G)—General

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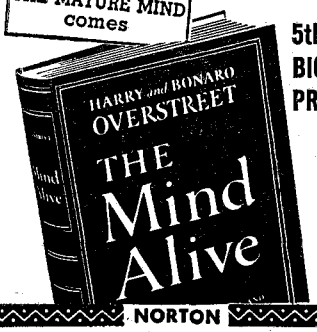

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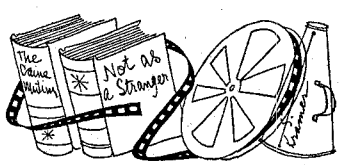
CHATS IN THE LITERARY CORRIDORS

EDITOR'S NOTE: *This week's guest column is by Rochelle Girson, associate editor and columnist of the* SR *newspaper syndicate.*

MORTON THOMPSON'S posthumous novel, "Not As a Stranger," was released January 8 and two weeks later was already on the best-seller lists as No. 11. It shot up to second place on January 31, stayed there the first week in February, then captured peak position February 14, where it has remained to date. The book is now in its sixth printing and selling at the rate of 6,000 copies a week. Stanley Kramer, however, bought it for screening "substantially before it could be termed a best seller," the Hollywood producer of "The Caine Mutiny" noted when he was in New York not long ago. "I don't put much stock in best sellers *per se*," he said, "but if I am lucky enough to have one once in a while it helps to break down and clear the way for many things. A film based on a best seller has a kind of pre-sold audience.

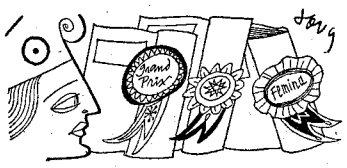
"Just recently I decided to do but one film per year, and 'Not As a Stranger' is going to be that film for me this year. I think there is in this material, in terms of drama, a really great movie. We have a chance to do in it things that have never been done before. I think we are going to be able to film microscopic slides—bacteria in movement." But "Not As a Stranger" will be in black and white on a normal-sized screen. "Can you see an appendix in CinemaScope spread along from one side of the screen to the other?" Mr. Kramer asked.

"The Caine Mutiny" novel caused some controversy in the Navy, he recalled. "But they did accept one principle, and that was if we let the film present the Navy as white where they showed white—and very pure white—it would be okay. If there is any kickback from the Medical Association on 'Stranger' we will make a very positive yea force through the hero, Luke. There is a great similarity in the two films," Mr. Kramer said, "because I deal with two things that have got to come as alive as characters almost. The *Caine* itself was a character, and medicine itself supplants it here. Medicine is our constant as the ship was our constant in 'The Caine Mutiny.' The big thing here is, are we honest enough to do this picture honestly? I hope so."



Kramer is going to cast the Thompson book as importantly as he can. He's trying to get Marlon Brando or Montgomery Clift for the role of Luke and Ingrid Bergman for Kristina, Luke's simple Swedish wife. He isn't concerned, he said, with groups who will say of Mrs. Rossellini, "This woman is immoral."

EXISTENTIALIST WRITING is "absolutely finished" in France, according to Paul



Vialar, president of the Société des Gens de Lettres de France, which is equivalent to our Authors' League. He thinks the Sartre-de Beauvoir philosophy will leave its mark on French literature, but, said the tall, aquiline-featured Gaul just before his return to Paris, "The young French writers, as well as the young boys and girls, give another meaning to life now." M. Vialar has been writing two series of novels, one titled "Death at the Beginning," the other "Hunting for Men." When the first (which received the Grand Prix of the City of Paris) was published, "I met very many young boys and girls," he said, "and I received so many letters (about 20,000) saying, 'Perhaps you are right and life is something.' "

It was also encouraging to hear from M. Vialar, who is a delegate from the French Legation to UNESCO, that French literature is in an exceedingly healthy state. "About 3,000 novels are published every year," he reported, "and among them are a lot of very good ones—you could say about 100. People read very much in France," he said. "They love reading and they love novels, and I think never have novels been as important as now."

Soon M. Vialar may be as well known to Americans as he is to his

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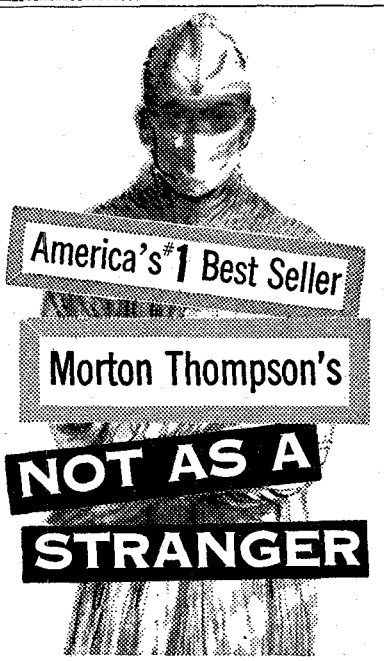

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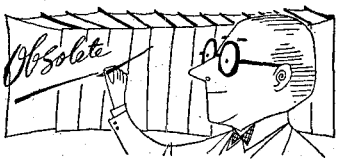
own countrymen, inasmuch as plans are under way to translate and publish several of his novels here. "They're about men and women and people and what we call *milieu*," he said. And they sell wonderfully well. "We have in France what we call prizes," M. Vialar, a top-royalty man there, explained somewhat redundantly. "I got the Femina just before the war, and that makes big sales—about 200,000 copies. My first book sold about 300,000, and another of them 700,000." A play adaptation of one of his novels, titled "A Shadow," has been made by Jane Hinton for production next October at the Circle in the Square in Greenwich Village. It will be called "Obbligato," and Patricia Neway, who played the feminine lead in Gian-Carlo Menotti's "The Consul," will be the heroine. As a matter of fact, M. Vialar was originally a playwright in France, where he has had about twenty dramas produced.

The biggest task before all French artists right now is getting protective legislation into effect, he said. To do so M. Vialar has been working with M. Marée, Minister of Education, and M. Cornu, Minister of Fine Arts, on a code which is going to be called "the Law of Intellectual Property." "I think it will be very important for the intellectual life in France," Mr. Vialar said, "because we have no fundamental laws governing contracts and so on. I think the law will soon be accepted by the French parliament. I went to Greece about three months ago and gave the Greek Government the items of the law. Theirs will be the same as the French. And I went to Turkey. Their law, which is the basis for the French, has been in effect since the first of January. Previous to that, American novels were not protected there," M. Vialar observed, "but we work for all the people in the world—not only for French people."

AT LEAST 5 PER CENT of the material in even the best encyclopedias becomes obsolete within the first ten



years of its publication, Clarence L. Barnhart was saying the other day, along with some general comments on the "New Century Cyclopedia of Names," of which he is editor in chief. In subsequent years there is proportionately less, but when the book reaches an obsolescence of 40 per

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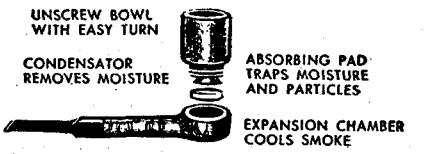
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cent it's time to revise, he said. "There isn't any character or place in the world that doesn't need re-evaluation every so often in terms of the current generation. Even a man like Aristotle, who's been evaluated primarily in terms of humanitarianism, has had to be re-evaluated in terms of scientific value today." Then there's the question of emphasis, Mr. Barnhart noted: in the old "Century" they had a great interest in Sanskrit and Hindu mythology, whereas social science had not developed at all in the 1880's. "Scientists in general," he said, "were not as important as they are now. The clergy were very important. Not now. There's probably more literary material, more artistic material held over from one generation to another than scientific material."

An especially ticklish problem facing the cyclopedist is gambling on the importance a big name today will have ten or twenty years hence, and thus deciding how much space to give him or it. For instance, in the old "Century" Woodrow Wilson was mentioned as "a promising young professor." "In the 'New Century' George Orwell and Adenauer were two that we felt were chances," Mr. Barnhart said, squaring his shoulders. And on that basis you may be interested to know that under the surname McCarthy the "New Century" gives Charlie five lines and Joseph R. six.

MENTION IN THIS COLUMN by Pyke Johnson, Jr., some weeks back that Wilfred Funk will be releasing a book soon called "Winemaking at Home" recalls a how-to job on that topic done several years ago by Leicester Hemingway, Ernesto's kid brother, whose first novel, "The Sound of the Trumpet," was published by Holt last fall. "I discovered a loop in the Federal laws," Leicester said then, "that allows people to make their own wine tax free so long as they don't sell it. You can't make your own beer legally, but you can make your own wine. That's one thing that is guaranteed in our Constitution—the pursuit of happiness. And when you are drinkink wine you are drinking 90 per cent fruit juice, and that is very healthy. I did a lot of research in the Library of Congress and latched onto a lot of old recipes. Obviously, there wasn't any copyright, so I copyrighted them. Then I just ran them off on a mimeographing machine in my house, like counterfeit, and knocked out 500 copies in a hurry. I did it for fun and for laughs, and it turned out to be good, and I sold it a lot . . . These are things you think up when you have got to think things up."

—ROCHELLE GIRSON.

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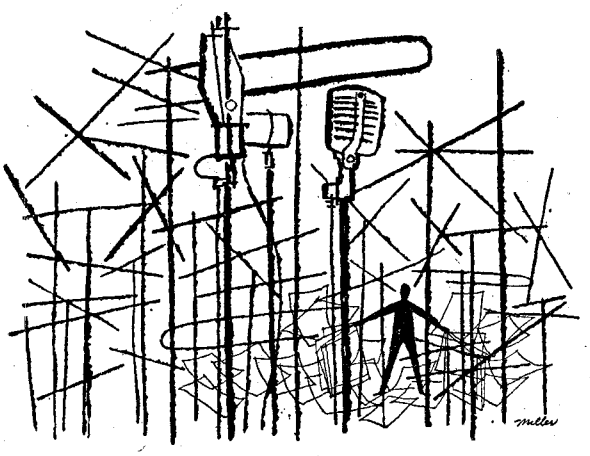
The Saturday Review

APRIL 3, 1954



NEWSPAPERS AND THE PURSUIT OF JUSTICE

By JEROME H. SPINGARN

Can we have frank and unfettered reporting of court cases without upsetting the delicate balance of justice? Jerome H. Spingarn, who grapples with this long-standing problem here, is a prominent Washington attorney and publicist.

SOMEWHERE in the City of New York there are twelve men and women who will be called, within the next few months, to lay aside their normal occupations and to decide whether a wretched young man is guilty of assisting his insane companion to murder the latter's parents.

Unless there is a hermit on the jury panel all of these jurors will be copiously briefed on the case before they enter the courtroom. They will have seen headlines like these which covered the *Daily News* of December 18:

SON CONFESSES POISON DEATHS
PAL'S MURDER PLEA BREAKS HIM.

If they bought the *News* they would have read the lead story on p. 3:

SON CONFESSES DOUBLE CYANIDE MURDER

Confronted with his accomplice's confession and anxious to explain . . . finally broke down under police questioning at 6:45 p.m. yesterday and admitted the double murder.

This *Daily News* treatment was fairly typical of the city's newspapers. The story blanketed every front page. The *World Telegram* spread three words in depth across eight columns: "COCKTAIL KILLER'S STORY." Two lesser banner headlines followed: "SAYS PAL SLEW PARENTS FOR $50,000/REPORTS WASTREL SON VIOLENTLY HATED MOTHER."

Headlines like these appeared in all New York papers for three days. They were legible fifteen feet from newsstands and across subway aisles. One could not spend ten minutes in the city without being aware of the case. Radio and television coverage was equally intense, equally unqualified in fixing guilt. The story was gripping. Most New Yorkers, including, no doubt, the jurors-to-be, avidly followed developments.

Within a short time the accused man will stand trial in the courts of a state whose Constitution provides that trial by jury "shall remain inviolate forever."

It will not be easy, however, to find jurors whose impartiality has not been violated. There are very few people in the city who have not read about the "confession," who do not know or think they know, every detail of the criminal act, who have not speculated on motives. And are there any who have not formed their opinions as to guilt, and have not even gone on to measure the mercy with which they might temper justice?

There is certainly nothing wrong about the publication of the news story itself. It was a powerful theme for Sophocles and it is a powerful theme for the *Daily News*. It has a worthwhile moral for parents and for children, and its wide diffusion probably caused an altogether salutary boom at child-guidance clinics. It is hard to conceive that the mere telling of the loathsome episode will tempt the impressionable into the commission of similar crimes. Let us assume then that purely as reading matter it is all to the good.

But such reading before trial and conviction might be a luxury we can ill afford if we are at the same time to maintain our Constitutional guarantee that accused persons are to be presumed innocent until proven guilty and are to be tried before an impartial jury.

OF course, any fool knows that the police are fair and impartial in most cases, that people wouldn't have been indicted if they weren't probably guilty, and that if police tell the

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"But—first—a word about Government bonds!"

newspapers that a man has confessed a crime he's probably guilty of it.

If all we expected of our system of law, however, was efficiency and a high percentage of fair results, then we certainly are wasting a lot of money in our judicial expenditures. We could abolish court trials entirely and depend upon the findings of our prosecutors, who are, on the whole, fair minded and conscientious. This, apparently, is the philosophy which the *New York Post* stated with disarming frankness in a headline on January 6: "ARRESTS SOLVE REUTHER SHOOTING." Just like that.

However, justice in a good percentage of cases isn't the objective at all. The objective is justice in *all* cases. To accomplish this wildly idealistic end our law provided that the word of police officers was not enough, that confessions made in police stations are also not enough. At great expense to the taxpayer the framers of our Federal and state Constitutions provided that indictments would have to be proven before impartial juries and in open courtrooms where the defendant could be confronted by the witnesses against him and where he would have the assistance of counsel and the benefit of established rules of evidence. It has been a cardinal principle that jurors can best maintain their impartiality if they get their information exclusively through the judicial process.

Mr. Justice Jackson of the United States Supreme Court tells why, in this excerpt from his concurring opinion in *Shepard v. Florida*:

> Prejudicial influences outside the courtroom, becoming all too typical of a highly publicized trial, were brought to bear on this [Florida] jury with such force that the conclusion is inescapable that these defendants were prejudged as guilty and the trial was but a legal gesture to register a verdict already dictated by the press and the public opinion which it generated.
>
> Newspapers published as a fact, and attributed the information to the sheriff, that these defendants had confessed. No one, including the sheriff, repudiated the story. Witnesses and persons called as jurors said they had read or heard of this statement. However, no confession was offered at the trial. . . .
>
> If the prosecutor in the courtroom had told the jury that the accused had confessed but did not offer to prove the confession, the court would undoubtedly have declared a mistrial and cited the attorney for contempt. If a confession had been offered in court the defendant would have had the right to be confronted by the persons who claimed to have witnessed it, to cross-examine them, and to contradict it.
>
> If the court had allowed an involuntary confession [one made under some form of pressure or "third degree"—JS] to be placed before the jury, we would not hesitate to consider it a denial of due process of law and reverse.
>
> When such events take place in a court room, defendant's counsel can meet them with evidence. . . .
>
> But neither counsel nor court can control the admission of evidence if unproven, and probably unprovable, "confessions" are put before the jury by newspaper and radio.

THE mere existence of a confession —even a voluntary confession—is far from proof of guilt for a variety of reasons. One of them is taught in the first lesson of every course in criminology, and is classically stated by Harold Burtt in his textbook "Legal Psychology":

> Occasionally, persons who are mentally abnormal develop delusions that they have killed someone or committed some crime.
>
> Such psychopaths are often subject to suggestion. If one of them is told repeatedly by other people that he had done some particular thing, he is liable to come to believe it. It is probable that in colonial times some of the witches who were repeatedly told that they were conspiring with the devil and had these strange powers of influencing other people actually came to believe the fact.

Many judges instruct jurors that they are not to read the newspaper accounts of a trial when they go home at night. A wise judge has said that such instructions are as futile as asking an actress not to read her press notices.

Frequently news stories will contain background information from the lawyers telling what they intend

(*Continued on page* 62)

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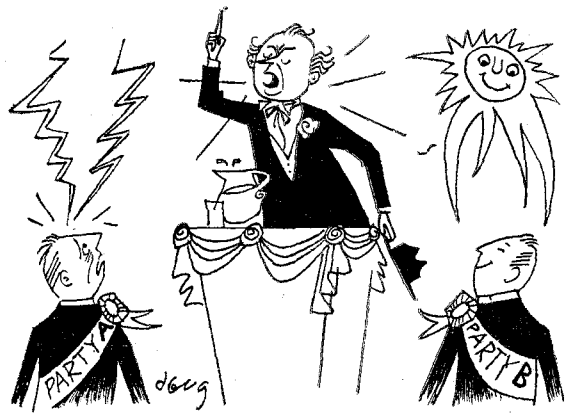

POLITICS IN A GOD-FEARIN' KEY

By DAVID L. COHN, *social historian and author of "Where I Was Born and Raised," "The Good Old Days," "This Is the Story," and many other books on thought and Americana.*

A CROWD of shirtsleeved men is gathered on the banks of Deer Creek in the Mississippi Delta to eat barbecue, drink sodapop, and hear candidates for local public office. Rigid convention prescribes that such meetings open with prayer. A minister, therefore, prays God to fill the hearts of the candidates with zeal and wisdom to serve the commonwealth.

This is asking much of the deity, seeing that most of the aspirants are amiable idiots ("nice fellers"), while the touchstone to success in achieving public office is private incompetence. If the candidate for the office of tax assessor has never been able to make a dime in his life, but his wife, Miss Lizzie, is a nice woman and mother to three lame daughters, he is invincible; especially if his opponent should be so unfortunate as to be an able citizen, and is further handicapped by having three daughters who are not only in robust health but are also graduates of Sophie Newcomb College.

The preacher, however, a man of patient faith, is undeterred that in the past God, whether he regarded the task as hopeless, or was merely remiss, made no attempt to fill windbags with solid substance as he was asked to do. The minister goes on and on, some candidates glaring at him as he goes, and others praying that he will stop praying. The morning is passing and they know that voters are hard to convince when they become hungry and itch to get their hands on a juicy morsel of barbecued pig.

Each candidate describes himself as a good church member; the "God-fearin' son of God-fearin' parents." The Lord, in his wisdom, had not endowed their families with much worldly goods, but with the greater gift of a plentitude of children. (A man who had had the prenatal wisdom to choose rich parents would have been automatically disqualified for office.) Several speakers quote liberally from the Bible. This not only proves their familiarity with the Book—evidence of personal piety—but also indicates how God's views and their views dovetail. One speaker describes how God appeared to him in a vision and told him to lay down his life if necessary to relieve the hardships of the "put-upon people of the great state of Mississippi." A man next to me says admiringly of him, "Well, suh, ole Bill Cutstone sure is a case. He's a sonofabitch and a good man too." "Neighbor, you got it just exactly right," says another in warm agreement with him.

This is a scene out of long ago, but it is about to be repeated constantly all over the country. It is part of the process by which we try to make God a party hack and claim exclusive party possession of him. God, in these terms, has been variously a Whig, a Know-Nothing, A Free Silverite, a Ku Kluxer, a Democrat, a Republican. The shabby device of politically claiming God and desecrating his name while involving ourselves in bogus piety and fraudulent religiosity was not foisted upon the people by the politicians. It was, rather, foisted by the people upon the politicians, whose ears are equipped with sonic hearing devices that enable them to detect the slightest stirrings among the electorate.

THE process is accelerated by television. In the summer of 1952, for example, while the Democratic National Convention was in progress at Chicago, a number of letters were received from voters complaining that Democrats were "godless heathens." The reason? Television viewers had noted that when the preacher was opening the daily meeting with prayer, some men on the platform failed to stand with heads deeply bowed. Unless a man's head upon such an occasion droops like a sunflower's, he is obviously heathen and perhaps a Communist to boot. True piety, apparently, is arrived at only when the angle of inclination bisects the angle of adoration.

Complaints of this kind disturb practical politicians intent upon winning elections among a church-going, Bible-reading people. They are especially disturbing to Democratic politicians whose party, as evidence of its general godlessness, has been known to tamper with "God's law of supply and demand." Hence the politicians acted. They sent out word that if the preacher should pray for an hour, every man under the all-seeing eye of television must bow his head as though his neck were

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broken and keep it bowed whatever the crick he might afterward suffer. God is forgiving. But voters are relentless.

That summer, too, many letters came to Springfield, Illinois, denouncing Governor Stevenson as an "atheist ." His offense against God is that he is a Unitarian. (William Howard Taft, guilty of the same sin, managed to live it down and become President of the United States and Chief Justice of the Supreme Court.) Stevenson, although he did not do so, might have replied to his godly correspondents: "Alas for the rarity of Christian charity." As the campaign progressed, another deadly charge was hurled against him. Letter writers convicted him—naturally without trial—upon a different ground. It was that he did not mention God in every speech he made: a failure that indicated he was not only an atheist but also close to "godless Communism."

Our political convention that candidates for public office must scatter the name of the deity through their speeches astonishes Europeans. It may be, of course, that the British, French, Scandinavians are less godly than we. And this, we may conclude, is why they are beset by wars and revolutions. So strong in any event is the God-naming convention among us, and so much do politicians fear to transgress it, that someone in the entourage of the candidate for important public office reads his speeches to see that he does right by the convention—if not by God—whenever he speaks.

This is, of course, offensive to decent public men who are neither demagogues nor hypocrites. They regard it as repulsive to drag in the name of the deity when discussing the price of cars or the Kanawha river. These things would seem to be more of earth than of heaven; to concern car buyers and tugboat captains more than God. Yet such an attitude, exposing the candidate to charges of athesim and worse, may lose him votes.

THERE is another related political convention among us of great force. It is that the candidate for public office must be a churchgoer. He may have been a backslider all his life and never been inside a church since his marriage, but once he is running for office he had better appear at church every Sunday or else. Nothing keeps him away; neither his desire to catch up on his sleep, to work on his speeches, or consult visiting politicians. If he is a candidate for the Presidency, he is not only at the church door on the dot, but his publicity aides are there to photograph him shaking hands with the minister or patting Sunday School children on the head: the very picture of a pious, God-fearin' man.

Thomas Jefferson once said some bitter words on this subject. Holding uniformity of opinion to be desirable "no more than of face and stature," he wrote in his "Notes on Virginia":

> No man complains of his neighbor for ill management of his affairs, for an error in sowing his land, or marrying his daughter, for consuming his substance in taverns . . . etc.; in all these he has liberty; but if he does not frequent the church, or then conform to ceremonies, there is an immediate uproar.

Here we are presented with something of a dilemma. If churchgoing alone is proof of the purity of a man's heart and of his religiosity, what are we to do with Jefferson and Lincoln, who were indifferent churchgoers? Ought we not, in God's name, remove them from our hierarchy of great and good men?

In another field, the God-pressures of voters acting upon politicians and Government officials harm the nation without markedly increasing God's dominion over human hearts. Experienced men say that we can make a strong case against Soviet Russia if we point out to other peoples the dangers to them, not of Communism, but of Soviet imperialism. Their reasoning is clear. Many peoples, while non-Communist, do not share our enthusiasm for capitalism. They will not be moved because capitalism is threatened by Communism. But they may be moved when it is demonstrated that Soviet imperialism will gobble them up as it ravenously expands across the world.

This, however, is not our course. Every day speakers and editorial writers denounce Communism as they would sin. They get applause but do Soviet Russia no harm. Similarly, the candidate for public office knows that he makes no hay with voters, by calmly analyzing Communism and Soviet imperialism. Hence he becomes a God-intoxicated man on the platform and finds himself popular when he denounces "godless, atheistic Communism." Yet we would not countenance a doctor who, when a child had typhoid fever, stood by its bedside for two hours berating "this dreadful

(*Continued on page 52*)

Study Your Bird

By Alice Carver Cramer

"Gray-cheeked thrush . . . identified, when seen very well, by its grayish cheeks *and by its inconspicuous eye-ring.* Similar species:— *. . . Olive-backed thrush . . . has* buffy cheeks *and a* conspicuous buffy eye-ring *. . . Study your bird very carefully . . . it is sometimes not safe to try to distinguish them."*

—Peterson, "A Field Guide to the Birds" (second ed.) pp. 172-3.

QUICK with the Peterson, quick with the glasses
Quick while the dew still ensparkles the grasses
Quick to the hedgerows and meadows: time passes.
You must study your bird, study your bird.
A male-in-eclipse do I see in that bush
Or some different species? A warbler? A thrush?
The size: is it big as a robin, or smaller?
Fatter or thinner? Shorter or taller?
Is it a curlew, a knot, or not?
And if not a knot pray tell me, what?
Sanderling? Stilt? Godwit? God wot!
Study your bird, study your bird.
Look at the wing-bars: distinct? indistinct?
Look at the eye-ring: what do you think?
The rump: is it grayish, or would you say white?
Remember how color's affected by light!
The wings: do they form a dihedral in flight
Or a mere horizontal? Look quickly, it might
Be a kestral!
The glasses!
Too late—out of sight!
You must study your bird, study your bird, study your bird.

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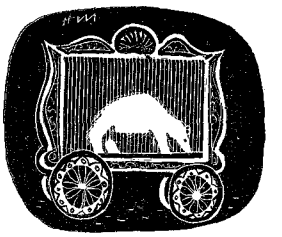
CIRCUS



The Counterpoint of Circus

"Clown: My Life in Tatters and Smiles," by Emmett Kelly, with F. Beverly Kelley *(Prentice-Hall. 271 pp. $3.95), is the autobiography of America's foremost living clown. Here it is reviewed by Thomas W. Duncan, author of "Gus the Great," a novel of circus life.*

By Thomas W. Duncan

OF THE making of books about the circus there has been no end, but curiously enough there have been few biographies of clowns and fewer autobiographies. In twentieth-century America this is understandable, for no longer, as in banjo-flare days, does the circus build itself around the talents of a single Pagliacci; few clowns receive star billing; clowns are hired quantitatively; they perform in droves, and usually anonymously; and the autobiography of a man unknown to fame is not, as any publisher will tell you, a good selling bet.

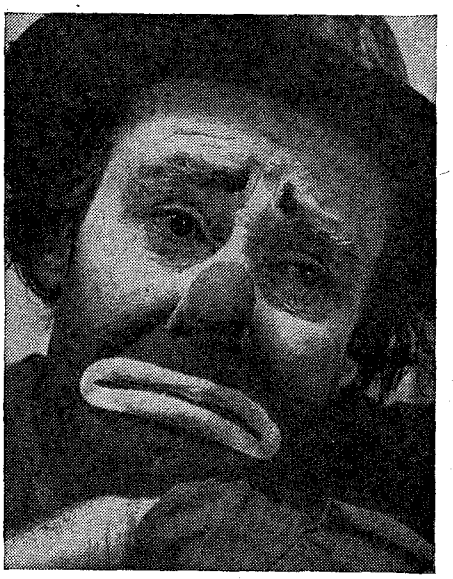
It was not always thus. A century ago, when the circus traveled in wagons, and pitched its little top in somebody's pasture at town's end, the clown was star. He cracked jokes at the equestrian director's expense; he quoted Shakespeare; he derided the follies of his age; he was a Will Rogers in clown-white. And, since America has always cherished its humorists, often he attained national fame. Dan Rice, who at the top of his career was paid a thousand a week, used to make political speeches from the ring in behalf of General Zachary Taylor, and when, unfortunately, the general won the election he rewarded Dan with a colonelcy. Walter D. Edmonds in his memorable "Chad Hanna" has deliciously told the story of such a little circus.

The circus historian would give his favorite lion's tooth if clowns like Rice, Joe Pentland, Pete Conklin, George Fox, and Slivers Oakley had written autobiographies. It would be fun to learn from Dan himself how he rejected a contract with Adam Forepaugh, at any salary Dan wished, but with the proviso that he stay sober.

Those books were never written. But future circus historians will bless Emmett Kelly and his collaborator, F. Beverly Kelley, for the heritage of "Clown."

Kansas-born and Ozark-reared, Emmett Kelly wanted to be a cartoonist, and still does. At nineteen, toward the end of World War I, he tried getting a newspaper job as cartoonist in Kansas City. No luck. Instead of returning to the hills Kelly took a job with a creamery, then one as sign painter, then one driving a lumber truck. Never having driven a truck, he created on his first voyage a major traffic jam in downtown Kansas City. After that he stacked lumber. And presently, through the back door, he entered show business, working for the Western Show Property Exchange. He had been practising trapeze work and chalk talking, so it was not long before he found a carnival job, and after that a circus hired him.

When "at liberty" he interspersed his professional career with amateur night contests, an oil-field job, anything and everything. But at last he clicked as a trapeze performer on John Robinson's Circus and married Eva Moore, also an acrobat. Two sons were born; the Kellys worked on various circuses; Emmett began doubling as a clown; professional jealousy broke up the marriage; and Emmett created his clown character, Willie, "a sad and ragged little guy . . . the hobo who found out the hard way that the deck is stacked, the dice 'frozen,' the race fixed, and the wheel crooked, but there is always present that one tiny, forlorn spark of hope still glimmering in his soul which makes him keep on trying." Kelly kept right on trying, with excellent results. The Ringlings hired him and featured him; he made a movie. But another marriage soon ended in divorce. "I was more melancholy than my hobo clown character, and began to wonder why I wasn't lucky at cards."



Emmett Kelly—"man has his defeats."

SO IN Kelly's life we find nature imitating art, and bromidic art at that: everybody knows that when a clown capers across the pages of fiction that clown's heart must perforce be breaking; beneath his makeup of zinc oxide, lard, and tincture of benzoin the Merry Andrew of fiction is forever sad. It would be easy, then, for the casual reviewer to dismiss Kelly's autobiography with a wisecrack. Easy and unfair. For it so happens that the great clowns, and even the merely good ones, must be melancholy. Let us see why .

Think of the circus as a microcosm; within the oval of the hippodrome track the arena of life is epitomized. But life's externals: the crude dangers, the lofty ventures, man's mastery of the lower animals, man's acrobatic victories. All is fanfare, rodomontade, raw color, sunburst success. It is a celebration of man's material triumphs. Any hint of man's inner nature is lacking. Counterpoint is lacking. Then come the clowns. And the clowns—although most of us never guess it—are supplying the lack. They are gently and obliquely suggesting that this brawny, bespangled, victorious, stentorian fellow called man has also—forgive the phrase—a soul. If he has his triumphs, he has his defeats as well. If sometimes his gaudy projects succeed, oftener they go awry.

With a pantomimic simplicity that would have delighted Constantin Stanislavski, Emmett Kelly enters the ring carrying a broom. He espies a spot of light, tries to sweep it away. The light shifts; he gives chase; always it eludes him. (Have not will o' the wisps eluded us all?) Or he is given a peanut, but when he cracks it he uses a sledge and the peanut is smashed. (Which one of us has not at some time lost everything by overextending himself?) He prepares a

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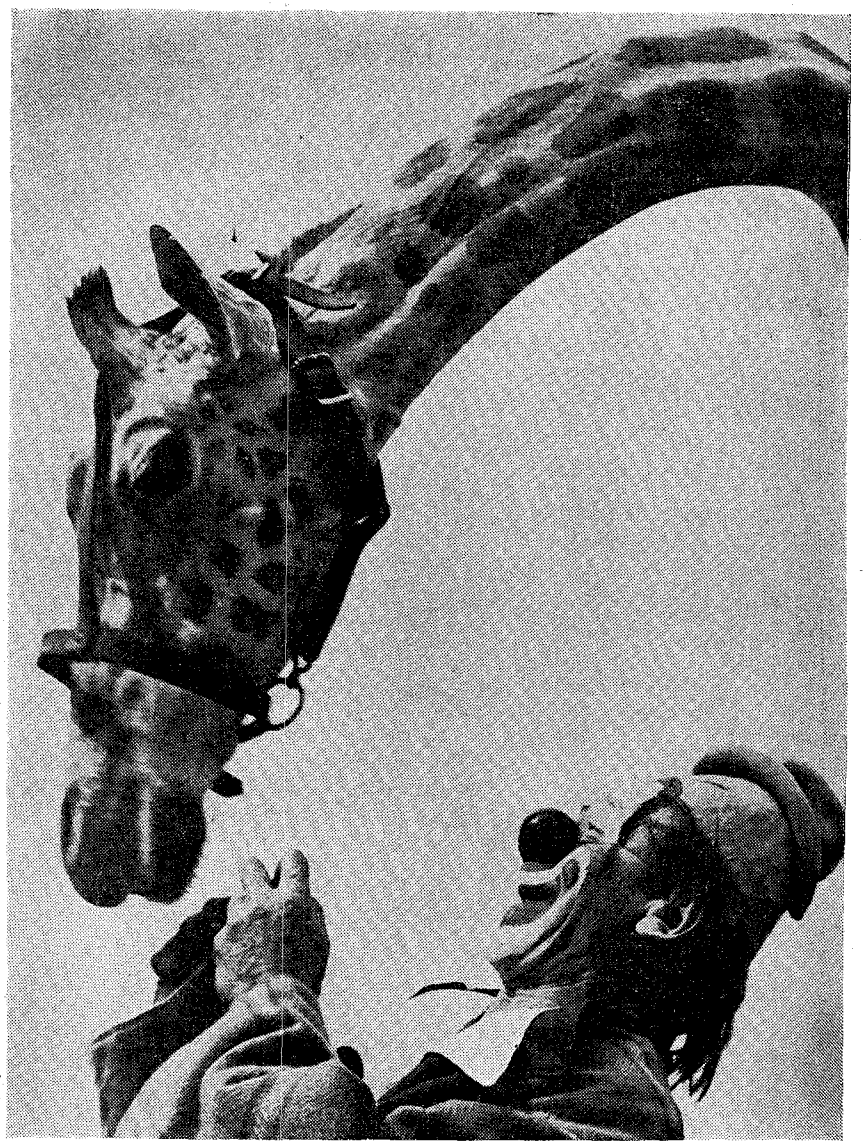
garden for planting but eats every seed before the ground is ready. Nothing comes out as it should. And the spectators are convulsed. But are they laughing only at Kelly? He doesn't think so. "By laughing at me they really laugh at themselves, and realizing that they have done this gives them a sort of spiritual second wind for going back into battle."

IN THE modern circus, remember, the clown works in pantomime, a medium vastly more difficult than the wit employed by the talking clowns of the past. Wit is often mere word-and-idea juggling; even the best wit is of the intellect only; of itself it has nothing to do with art. But clowning in pantomime is very nearly pure art. Its target is the same toward which, so he said, Molière aimed his plays: at the audience's vitals. At their emotions, the heartland of art. Sometimes the pantomime is unalloyed humor; oftener it is sardonicism. And if we are to believe H. W. Fowler, and we had better, because he is usually correct, the aim of the sardonic is self-relief, its province adversity, its method pessimism.

No artist works in a vacuum. For his materials he must look to his own experience. Granting that the clown is an artist, and his humor usually sardonicism, it would seem to follow that, other things equal, the clown who has nibbled many rinds of failure, many dregs of grief, will possess the richest treasure troves of slag to transmute into golden laughter. The clown must be melancholy, which is another way of saying he must be sensitive. Certainly every clown I have known, from little George Halpin to Red Skelton, has had a gentle, wistful quality; and this same wistfulness steals through the lines of Kelly's book. He is a success, but at the cost of so very many misadventures, traffic jams in a lumber truck, pratfalls. He is, in short, the hobo Willie, but with accolade of fame. Without the misadventures and the melancholy Willie could never have been born.

Two errors in "Clown" must be noted. Fred Buchanan was not a Missouri showman; he hailed from Des Moines. And the circus town of Granger was not in Missouri near the circus town of Lancaster; Granger is in Iowa, near Des Moines.

This book has laughs and it has tears; the description of the Ringling fire at Hartford is masterly. But the merit of this autobiography transcends the story of one clown's life and of the circus; Kelly has given us, quite unconsciously I am sure, a kind of montage of American life in this century. It is more than circus history; it is social history.



Kelly and friend—"a sort of spiritual second wind for going back into battle."

Albion Antics

UNDER THE BRITISH BIG TOP: Somebody now ought to do for the American circus what Mrs. Ruth Manning-Sanders has recently done for the English equivalent of the "Greatest Show on Earth." Her book, **"The English Circus,"** (British Book Centre, $4.50) is a comprehensive, literate account of how the circus gots its start in England, how it developed, and who were its great impresarios and "artistes." In addition to a wealth of historical material Mrs. Manning-Sanders includes chapters on many of the various types of performing acts, from clowns and acrobats to trapeze-artists and animal trainers. Much of the material and many of the great names will be unfamiliar to American readers, since the author writes exclusively for her compatriots and touches on American circus activities only on those occasions when the English managers and stars ventured here to try their luck. Most of the great circus managers seem to have met as often with disaster as with success.

Not one of them apparently escaped the total destruction of his property by fire at one time or another. Mrs. Manning-Sanders makes it very clear that to survive in the circus requires more than a bit of pluck. No one even faintly interested in the circus—its history, traditions, and bizarre personalities—can fail to be interested in this detailed tribute, in spite of a rather uninspired writing style and the inclusion of material that is sometimes irritatingly fragmentary. Mrs. Manning-Sanders, however, more often than not manages to bring to life the glories of "the art that eternally contemplates the proud enchantment of its own perfection."

—WILLIAM MURRAY.

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(1) The Pendulum of Dogma

"McCarthy and His Enemies," by William F. Buckley, Jr. and L. Brent Bozell *(Henry Regnery. 413 pp. $5).* SR *herewith publishes a debate on the book by two writers who have been prominently identified with opposing positions on the McCarthy issue. Though the editors have already taken their stand on the general position held by Mr. Schlesinger, they believe that the controversial nature of this book entitles the authors to a statement of their case by someone who is no less committed to their position than Mr. Schlesinger is to his. The editors have long since given up the notion it is possible to obtain a single "objective" review by an "uncommitted" authority on a blazing controversial bawl.*

By Arthur M. Schlesinger, Jr.

IT was to have been expected that in time the effort would be made to render Senator Joseph R. McCarthy intellectually respectable. James Burnham and John Chamberlain have made passes at this interesting objective, and other writers have tried their hand; but not until "McCarthy and His Enemies" came along was a full-length, custom-built, fourteen-karat job available. The authors of this singular book are William F. Buckley, Jr., known for "God and Man at Yale" a few years back, and L. Brent Bozell, another Yale graduate and a contributor to the right-wing newsletter *Human Events.*

Their first purpose is to examine the actual record and performance of Senator McCarthy, in an effort, as they would describe it, to disentangle what McCarthy actually has done from what the liberals (or, as they prefer to designate them, the Liberals) say that he has done. Their method is to analyze certain McCarthy cases, attempting to weigh the balance between truth and error in his contributions, and then to generalize from McCarthy's approach a more explicit philosophy for our times than McCarthy himself has been willing to articulate. Their deeper purpose is to administer to the liberals (or Liberals) chastisement for stupidity, self-righteousness, intellectual terrorism, and complicity in the Communist conspiracy.

The pose of the book is one of critical detachment. This enables the authors to dissent from numbers of McCarthy's specific charges or actions. But, while going through the motions of suspending judgment and considering evidence, they really accept McCarthy and his evidence at his own evaluation; this is the book's essential trick. Thus it is assumed throughout that McCarthy's genuine purpose is his stated purpose—*i.e.*, to attack Communists. Yet, when one considers the number of anti-Communists he has attacked, from General Marshall to James Wechsler, from Bernard DeVoto to Leon Keyserling, from Wilson Wyatt to Archibald MacLeish, one is compelled to conclude either (a) McCarthy's main target is liberals and Democrats, pro- or anti-communist; or (b) he is so stupid and his aim is so bad that he ought not to be in the communist-hunting business at all.

And it is hard to persuade oneself that McCarthy is stupid. The evidence would suggest rather that McCarthy is no more genuinely anti-Communist than the Communists themselves were anti-Fascist—that he is eager to exploit widespread and justified popular feelings on behalf of sensation, confusion, and himself, and that anti-Communism, like the Communists' anti-Fascism, is the pretext at hand, rather than the principal objective. Bertrand Russell was surely right in suggesting that McCarthy is the one American politician who, as President, might do a deal with Malenkov.

IN their detailed analyses, Messrs. Bozell and Buckley apply the same convenient technique of assuming the truth of the charges which they are pretending to test. Thus they consistently cite Louis Budenz as a wholly reliable source. Yet they note that Budenz called Owen Lattimore a Communist, which Lattimore flatly denied; they note too that Lattimore was subsequently indicted for seven counts of perjury; but they characteristically fail to note that Lattimore was *not* indicted for false testimony in connection with his denial of Budenz's charge of Party membership. This would suggest that the Department of Justice has a somewhat lower opinion of Budenz's credibility than Messrs. Bozell and Buckley. In fact, the woods are full of people who have denied under oath Budenz's scatter-gun accusations that they were Party members; and none of them has ever been charged with perjury. Still, none of this deters our authors, who, while affecting to weigh evidence, blandly write that men and women who have

—*Burck in the* Chicago Sun-Times.

"Peek-a-Boo!"

—*Justus in* The Minneapolis Star.

"Bedtime Stories."

—*Paige in* The Louisville Courier Journal.

"Uncle Joe."

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roundly denounced Budenz's accusations "are *known* to one or more responsible persons as having been members of the Communist Party" (my italics), when all that is *known* is that irresponsible ex-Communists have made reckless accusations. Despite Bozell and Buckley, one would like to cling to the old-fashioned theory that there is a gap between accusation and proof.

The authors similarly print Harold Stassen's account of the celebrated State Department conference of Far Eastern experts in 1949 as if it were correct, smoothly suggesting that the official transcript bears Stassen out. Actually the official transcript fails to establish Stassen's contentions—and fails even more to support the Buckley-Bozell claim that "a substantial majority of those present" approved the ten points of the so-called Lattimore-Rosinger plan. Their whole treatment of China, it need hardly be said, swallows intact the thesis that China was lost in Washington, and even contends that things might have been different if only the advice of Alfred Kohlberg had been taken in 1944.

THEY do occasionally, as I said earlier, admonish McCarthy for extravagances of language or even of judgment. But this is done gently and with forbearance. "As regards his imputation of treasonable motives to Marshall," they mildly say, "McCarthy deserves to be criticized"; or, in calling James Wechsler a secret Communist devoted to writing attacks on himself in the *Daily Worker,* McCarthy "may have gone too far, but he is reasonable in applying a standard *different* from that applicable to persons innocent of involvement in the Communist conspiracy." Such misjudgments, in short, were natural excesses of zeal, trifling when compared with the magnitude of McCarthy's services. Much of the time, indeed, the authors calmly transform the hurling of accusations by McCarthy into the simple and necessary "raising" of questions. And they feel that "if anything, his conduct and language have mellowed since Eisenhower's inauguration"—an observation which probably antedated the most recent McCarthy imbroglio, but hardly antedated the Wechsler fight or the Bohlen fight or the East-West trade outburst of last December, and which in any case does not commend the authors as judges of character or as prophets.

William Schlamm, in an elaborately ironic and archly satiric "prologue," points up the moral of the Bozell-Buckley story, portraying McCarthy-

(*Continued on page* 61)

(2) In Defense of McCarthy

By George E. Sokolsky

THIS review has to be written in the midst of a critical political battle which may destroy the career of Senator Joseph R. McCarthy both as a primary factor in the Republican Party and a fighter against Communism or which may strengthen his position of leadership in this country. Never since the South seceded because Abraham Lincoln was elected President has any individual political personality gathered about him the storm clouds and the tumult of political battle. Not even Theodore Roosevelt, when he split the Republican Party by organizing the Bull Moose, influenced the course of internal affairs so violently.

Therefore, one cannot write with objectivity. As the country is divided over McCarthy, so must a reviewer be for the man or against him. It is possible to be for his fight but against his leadership in it; it is not possible to be for him and against his fight. The target is the Communist infiltration into the American Government.

Much has been written about the Wisconsin Senator, but little has been meaningful because the writers usually belabor some minor point, pro or con, or resort to *ad hominem* attacks which prove nothing but that men are not always what they are alleged to be.

The value of the work of William F. Buckley, Jr., and L. Brent Bozell is that it states the case much as McCarthy himself sees it. His attitude is that he is fighting a tough conspiracy, which has had more than a century of trial and error to learn how to function. These conspirators have, in at least seventeen countries, succeeded in capturing a government by political rather than military means. McCarthy rejects the possibility of conducting a war against the Marxists with routine delicacy or by the rules of evidence, rather recognizing the dictum of Frederick Engels, who said: "The irony of world history turns everything upside down. We, 'the revolutionaries,' the 'rebels,' we are thriving far better on legal methods than on illegal methods and revolt . . . The parties of order, as they call themselves, are perishing under the legal conditions created by themselves . . . and if we are not so crazy as to let ourselves be driven into street fighting in order to please them, then nothing else is finally left for them but themselves to break through this legality so fatal to them."

—*Barrow, in the* Omaha World-Herald.

"Apparently some people like to swim with sharks."

McCarthy has had predecessors in this battle and most of them were politically destroyed. Buckley and Bozell give the history of the efforts of others to clean the Communists out of Government by ordinary means and describe their failures. In this field the effort of J. Anthony Panuch, Deputy Assistant Secretary of State, 1945-1947, is significant, because had he succeeded Alger Hiss would have failed before he succeeded in diverting traditional American policy in China into a confusion of purpose which proved to be a boon to the Soviet Universal State.

Messrs. Buckley and Bozell, having cited an effort by routine means that failed, introduce the McCarthy technique, which is based on the assumption that one or a very few men can cause irreparable damage. One Klaus Fuchs can do more harm than a division of professional spies; one Julius Rosenberg penetrated two of the most guarded areas of America, Los Alamos and Fort Monmouth; one Arthur A. Adams could walk off with a sample of plutonium. Therefore the task, as McCarthy has seen it, is to work on little pieces of data to find a pattern of infiltration, to discover the innocents who provide cover for the agents, to expose agent and innocent alike, thereby breaking up highly organized and well-rooted apparatuses which it took great effort and time to establish.

THIS design Buckley and Bozell describe patiently. It is impossible for anyone to know what has already been accomplished without reading the millions of words in the transcripts of the public and closed sessions of the three committees that work in this field. Newspaper reports, necessarily

(*Continued on page* 55)

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FICTION

Roast Grandmother?

"Jemmy Button," by Benjamin Subercaseaux *(translated by Mary and Fred Del Villar. Macmillan. 382 pp. $4), is a historical romance about a group of savages from the extremities of South America, whom a trip to Victorian England failed to civilize.*

By Thomas Caldecot Chubb

BELOW South America's southernmost point lies a fabulous maze of islands and channels that extend from the huge mass of Tierra del Fuego to the greenspar of Cape Horn. Its tides leap and seethe into eddies and rips, some of which are five miles long. Its winds are the famous "williwaws" that sweep down from the mountainsides, so violent and erratic that what seems to be a safe anchorage within the hour may become stormy and dangerous.

Nor are the rugged rocks more hospitable. Westward of Cape Froward there is little but abrupt, snow-clad peaks, where "peat mosses"—according to the U. S. Hydrographic Office—"saturated with moisture, fill all the hollows, and not a square yard of useful land is found." The only indigenous large fauna were the guanaco, a wild form of the llama and alpaca. Now there are herds of sheep.

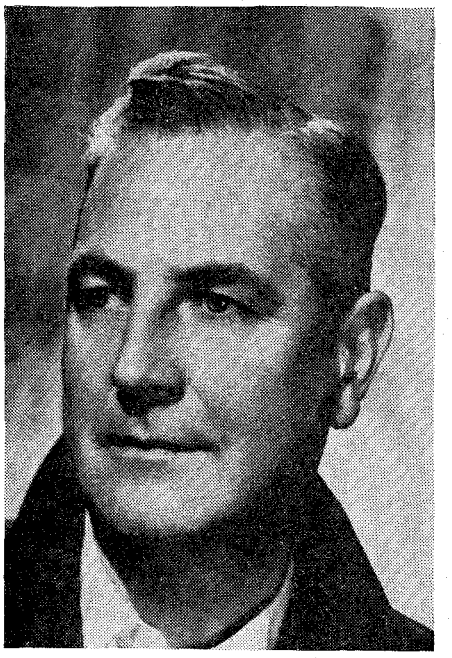
This wild country, the lure and desperation of bold mariners since Ferdinand Magellan faced mutiny there in 1520, was and still is inhabited by uncommunicative, crafty, and treacherous canoe nomads who are perhaps less civilized than any other humans. Rockwell Kent, who sailed through the archipelago, refers to the Fuegians as "the particularly savage Alacaloof race," and it was to prevent their unmitigated thievery that the single-handed Yankee world-navigator Joshua Slocum strewed carpet tacks upon his deck when he slept. They live largely on clams and mussels and, unlike the fur-clad Eskimos, face the cold blasts from Antarctica naked or almost so. Yet they are often exceedingly good-looking, as is borne out by the photographs in Hakon Mielche's "Journey to the World's End."

It is about four of these people that the Chilean writer Benjamin Subercaseaux has written his penetrating historical novel "Jemmy Button." It is an almost unforgettable book.

Although Mr. Subercaseaux states —and then emphasizes—that it makes "no pretense at a detailed reconstruction of history," its framework is known fact. Robert Fitzroy, related to Shelley's Castlereagh, commands H.M.S. *Beagle*, which in 1828 is assigned to surveying the Patagonian and Tierra del Fuego coasts. There, in one way or another, he comes into possession of four Fuegians: sensuous and sullen York Minister; the loyal and calm Boat Memory; Jemmy Button, the most enlightened, yet the most incorrigible of the four; and the captain's "dear child," the so-called "innocent"—and disturbing—ten-year-old girl Fuegia Basket.

Wishing to elevate them and to save their heathen souls, Captain Fitzroy takes them to the England of Wellington, "who was wearing, of all things, a pair of long trousers"; of flamboyant young Disraeli with his many gold chains; and of the bluff sailor king William IV. There he exposes them to such products of civilization as the degenerate artist Sir Philip de Bausse; the Primrose Hill harlot Nellie; and (on the good side) to Mr. Wilson, rector of Walthamstowe, and his puzzled, if sincerely pious, wife.

What happens is inevitable, though



Benjamin Subercaseaux—"a fable."

a devastating shock to Fitzroy. They take to the superficies with the fascinating skill of "an organ grinder's monkey," but underneath remain the same. They do not even do wrong, for they do not recognize wrong. Boat Memory dies, and finally a moral issue forces Captain Fitzroy to return the other three to their islands. There they openly revert to savagery in a way that is all the more devastating because they do it with the finesse that they have now learned. They turn in fury on the idealistic missionary, Richard Matthews, apparently because he elects to live with them and try to save them. It is a glimpse into inferno and the sulphurous climax of the book.

IT is this climax, incidentally, that turns an excellent and vividly written novel into a fable that may well have wider application. Are we not all "engendered" rather than "created"? Even if it leads to disaster, can we be other than what we are?

"These Fuegians are the children of another Adam," said the rector's wife, and Charles Darwin, who is a passenger on the *Beagle*, adds that though they look like men they are not men, and that "to change them is like trying to make a cat out of a crab."

The *Beagle* sails for home, and the last thing they see is a thin column of smoke from Button Island. It is Jemmy's farewell to his "cappen." Nor does anybody realize that when twenty-six years later eight Anglican missionaries are murdered by the natives the fat forty-three-year-old savage who led the attacking party once wore a cravat and shining boots as he was taken to see England's king.

Snowy Day

By Marion Lineaweaver

COMPOSED of snow, and snowy air,
And forest hung with snow,
The day's dimensions thrice are simplified.
Distance is deeper than before,
Three times as wide.

And drifts are shaped so patiently
By the low wind, you sense,
Rather than see the landscape rearranging,
Contrast is contour now,
Settling and changing.

Flake is laid on flake,
Little by little, more by so much more,
That finally the snow
Lies level with your breast—
Winter, confessed.

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India Without Raj

"Bhowani Junction," by John Masters *(Viking Press. 394 pp. $3.75), is an adventure-romance about English, Indians, and halfcastes set in the tumultous year of 1946, when India was achieving its independence.*

By Harrison Smith

JOHN MASTERS'S three adventure novels of India proved to be dramatic and absorbing though they did not give his critics any reason to believe that he might advance beyond the tried-and-true conventions established for the historical romance. Nevertheless, it was obvious that he knew India and its people and could convey its exotic scenes and the magic of that ancient land into the heart of a contrived plot. It required a good deal of courage on his part to attempt a long novel of modern India at one of the most confusing and perilous moments in its recent history, for the success of such work depends on an author's ability to create living characters and situations which would inevitably be highly complex. That Mr. Masters has succeeded in doing so should be as apparent to the readers of "Bhowani Junction" as it was to the judges of the Book-of-the-Month Club.

The center of the novel is the crowded city of Bhowani; the time is 1946, when the British soldiers, civilian workers, and officials were preparing to abandon the continent they had dominated for more than a century. They were leaving behind them a people torn by religious and civil strife. No one knew whether Gandhi, Nehru, and the Congress Party could control the nation, or whether the revolutionists, allied with the Communists, and the immemorial hatreds of Hindu and Mohammedan, would bring chaos and bloodshed. The novel is essentially the story of how Bhowani and the vital railroad it bestrided managed to avoid the dangers threatening it.

—George Cserna.

John Masters—"dramatic and absorbing."

The story is told on several levels by three of its principal characters: Victoria Lincoln, a beautiful girl of mixed British and Indian blood, whose father is an engineer of the railroad; Patrick Taylor, traffic manager, also an Anglo-Indian, in love with Vicky; and Lt. Col. Rodney Savage, an able officer of a Gurka regiment, who employs Vicky as his aide when he brings his regiment into the city, and who eventually becomes her lover.

The confusion and pathetic plight of the "Anglos" is dramatically illustrated by Vicky's dilemma. Like all of her "Anglo" friends, she has conceived of herself as English through her adult life, but is always betrayed by her accent and the instability and emotionalism that marked her kind. But she has the vitality and courage to understand her plight when the British society with which she has been suffered to mingle has departed. She decides to be wholly Indian, a part of her slovenly, betel-chewing mother's people.

After an unsatisfactory engagement to a Hindu whose mother was a notorious revolutionist and a Communist, and an equally unsatisfactory relationship with Patrick, she at long last decides that she loves Savage. But the Colonel wisely decides that it will bring neither of them happiness if he takes the Eurasian girl back to England with him.

"Bhowani Junction," for all of its lively and harrowing scenes, has a great deal more to offer than an excellent and exciting plot. Mr. Masters has managed to present the scene of a harassed city in the midst of a revolution and create a score of memorable Indians, Anglo-Indians, and Britishers. It is an accomplishment of which the author may well be proud.

O Lovely Sins

By Georgie Starbuck Galbraith

O LOVELY sins, I must repent;
Your sweets with guilt must leaven,
Ruing your pleasures, penitent,
So I can go to heaven . . .
Where, being paradise, it's plain
No bliss shall be forbidden,
And I can sin you all again,
Unblushing and unchidden.

Males in Progress

"Hail Alma Pater," by Harry Dubin *(Hermitage House. 287 pp. $3), is the story of a modern adolescent and his progress through a "good" school on his way to a "good" college.*

By Max Wilk

TO the father of two small preschool sons (like myself) Harry Dubin's "Hail Alma Pater" is definitely a frightening experience. Mr. Dubin is telling the story, from the point of view of the harassed father, of the frantic adolescent years of a growing boy. Mr. Dubin's jacket-borne biography insists that he is not chronicling personal experiences, but no one ever imagined his many chapters of incident. They were lived. And the cumulative effect of this catalogue of precollege years gives a father-of-two something about which to lie awake nights.

Joseph Beech is the proud, bewildered pater of the title, a man possessed with the desire to see his son Addison enter Fairfield School, a "good" prep school, and then to graduate from it with sufficient credits to enter a "good" college. Beginning on the day he and Addison arrive at Fairfield to be interviewed by the headmaster, "Hail Alma Pater" carries us through the ensuing three years and on to Graduation Day. Along the way we are treated to anecdota about Addison, a 1953 version of The Typical American Upper-Middle-Class Boy. We are involved in Addison's adventures at dancing-school, his various bouts with traffic cops, home photography, his adventures at summer camp, his first romance—name it, and you'll find it here.

To say that Mr. Dubin is plowing a well-cultivated field would be an understatement. All the way from Booth Tarkington's "Penrod" and Clarence Buddington Kelland's "Mark Tidd" down to such contemporaries as M-G-M's "Andy Hardy" we have had a steady succession of semi-humorous adventures involving the growing-up of the young American male. Adolescence has always held a strange fascination for our humorists. While Mr. Dubin has written no classic, one can justify the appearance of "Hail Alma Pater" for providing us with an up-to-date depiction of the mores and habits of the new male generation, *circa* 1950.

It is a strange and quite bewildering group, regarded by pessimists as potential juvenile delinquents, by its parents as paradoxical, and by

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politicians in an election year as the future backbone of the Republic. After reading Mr. Dubin's book you will have laughed, but you will be no closer to understanding his Addison Beech.

If "Hail Alma Pater" has flaws they are usually literary. Mr. Dubin has a tendency to overwrite, to make two adjectives do the work of one. On the other hand, he has a fine ear for the jargon, the idiomatic English that passes for conversation among the youths of the day, and he writes with a dry sense of the comedic. Rare will be the father who does not find himself chuckling over the various misadventures that befall Mr. Beech, *père et fils.* Rarer still will be the young man—and this reviewer insists that thirty-three is merely the threshold of a man's best years—who will not recall in his own just-past adolescence similar confusions and experiences such as those encountered by Addison Beech in his precollege years.

If, then, Mr. Dubin has not quite achieved the pinnacle on which rest such predecessors as Mr. Tarkington, or Sally Benson and her "Junior Miss," he has come very close. He will succeed in making a large part of his readers laugh at the Beech skirmishes with education, and mingled with their laughter will be a generous helping of "Yes, isn't that just like our ———!"

Rights of Power

"The Spectacle," by Rayne Kruger *(Macmillan. 222 pp. $3), copes with the problem of who murdered a financial finagler and the true nature of a man who had every reason in the world for doing away with him.*

By Harvey Curtis Webster

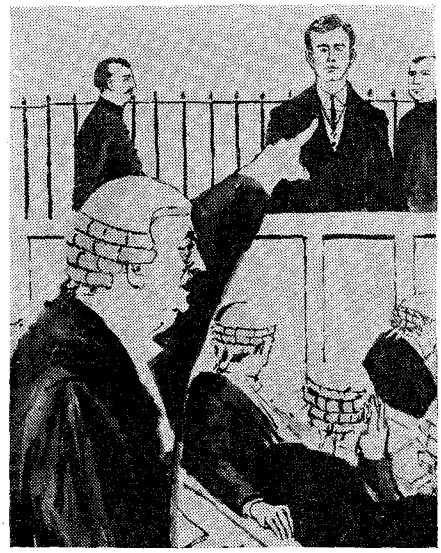
MR. BOOKER, a finagler in finance of the worst order, is enticed into a safe where he suffocates after it is closed upon him. Since Mr. Booker is disliked or hated by most of his employes and by many of the clients he exploits mercilessly, and since there are neither clues nor imperfect alibis, the police have their troubles. Indeed, they never solve this "perfect" crime; it is only when the murderer, after his acquittal, confesses, that the case is cleared up.

My description, I fear, makes Rayne Kruger's good first novel, "The Spectacle," sound like just another thriller —which it is, if one omits the "just." But, like Graham Greene's "entertainments" and the best of Eric Ambler's spy stories, "The Spectacle" is also a serious novel that legitimately uses the thriller technique to get across something that is—and is more than—entertaining.

The "problem" in this novel that is supposed to be told by a writer who sees life with the benign sentimentality of Hugh Walpole, centers about Grant Hoathly, a man who despises hypocrisy, hates exploitation, thinks the frank doing of what one wills is preferable to inhibited respectability. Hoathly is a complicated character, admirably presented through the naive eyes of his friend, the narrator. He hates and desires wealth and power, never quite knows whether he is right or wrong because he thinks too much, and envies simple people with simple answers at the same time he despises them.

What keeps the reader reading (I read "The Spectacle" without a pause) is the moral and intellectual suspense about whether Hoathly murdered Mr. Booker and whether he should have. What gives the novel an importance no usual thriller has is the intelligent, if occasionally naive, probing of the problem of where freedom should end and responsibility begin. The solution, which I find both a little unsatisfactory and somewhat too predictable, I will not tell the reader, for the art of this novel is in the suspense as surely as the poetry of Wilfrid Owen is in the pity.

Gifted as he is, it is obvious that Mr. Kruger, a young South African,



—Jacket by Rayne Kruger, for "The Spectacle."
". . . more than entertaining."

who now lives in London, has a lot to learn. Characters such as Nadia, Mrs. Booker, and Maureen are too flatly presented. The ending ends the book instead of illuminating profoundly the problem that is "The Spectacle's" core. Still, Mr. Kruger writes well and thinks seriously.

Fiction Notes

QUEST FOR A DEAD LOVE: Believers in the solitary grand passion are likely to find their credo strengthened by Walter Baxter's recent novel, **"The Image and the Search"** (G. P. Putnam's Sons, $3.50), but its philosophy is not likely to please a larger group of somewhat more easy-going romantics. Mr. Baxter is most uncompromising—perhaps even forbiddingly austere—in surveying the emotions and longings of his characters. He tells the story of Sarah's impressively happy marriage to Robert (Robert being the image referred to in the title). As a member of the RAF he is killed during the war. The rest of the book constitutes Sarah's search for a love to equal Robert's. None of the many lovers she takes brings her a comparable happiness. When at last her business interests take her to India (she is managing the lac industry her father left her) she meets Johan, the son of her native overseer. Although he is very dark, he strongly resembles Robert. Sarah's unsuccessful attempt to seduce Johan leads her to conclude that there exist "criminal forms of beauty to which the alternative of surrender was to die a death of herself. And that all her life should be such a dying, a stripping away of skins that hid herself, more skins than the skins of an onion, and that in this task she must be humble . . ." It is not pleasant that Johan—merely because of his blackness—should be made to serve as the image of incontinence and lust. But it is curiously amusing that contemplation of the self-abnegating onion should lead Mr. Baxter so deeply into noble despair.

—Nicolos Monjo.

TROUBLE IN THE COUNTRY HOUSE: A "sticky" situation confronts young Miss Pugh, gentlewoman by birth and governess by necessity, early in Jane Gillespie's **"The Weir"** (Coward-McCann, $2.75), a novel which might have been set in any time during the past two hundred years, but in no place but an English country home.

Her new charge, fourteen-year-old Ursula Morrey, is self-enclosed in secretive hostility to the world. Ursula's odiously authoritarian father resents his graceless child almost to the point of brutality; and her ineffectual

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mother, simultaneously timid and officious, can't seem to mediate between them. The arrival of a lumpish waif named Martin, small son of a recently deceased family friend, adds a complication. But, with a devotion to duty worthy of Florence Nightingale, tactful, perceptive Miss Pugh steps decorously in among the wounded. Slowly Ursula begins to blossom out and the skies seem to clear; but her new maturity has given her courage to do battle with her father. When she does so, during a bland family gathering, this well-mannered tempest in a teacup bursts into a brief, improbable storm of catastrophe.

We need seldom complain of a novel's brevity these days, but it would be generous to do so of this one. Jane Austen, with leisurely invention, might have spun it into something which, though lengthy, would have been rewarding; and one often feels that Miss Gillespie *could* have, too. But as it is, needed elaboration is sacrificed to an unwise economy. —JEROME STONE.

DESTINY IN BROOKLYN: Although its milieu, "realism," and personnel are probably derived from the books James Farrell writes, the intentions of Joseph W. Meagher's first novel are by no means as dogmatic or intelligible as those of the great behaviorist. In **"Through Midnight Streets"** (Little, Brown, $3.75) Mr. Meagher, in introducing us to Owen Neil and Lloyd Kleinhardt, appears to have every intention of making plain the reasons for success or failure in contemporary Brooklyn. Owen is not anxious to marry his Delia, wanders from one job to another, and suggests his generous nature by inviting all the regulars in MacAnoon's bar to his parties. Lloyd Kleinhardt, an accountant, frequently leaves his complaining wife in his Riverdale apartment, to spend a week on a solitary drunk at the Hotel Rochambeau—a scabrous dive in Brooklyn's slums. From the moment the two men meet there is no question of the direction their respective destinies will take. But there is a wealth of sub-sociological cud-chewing to be endured before Kleinhardt succumbs and Owen triumphs. Sample dialogue: (Owen to Kleinhardt) "Sure, you've got troubles. So have I. So has everybody else. But you just don't give into them. It's a matter of guts. That's all." Later Kleinhardt is referred to as "the man who could not be helped because he would not be helped." Mr. Meagher makes no distinction between cowardice and perversity. His book lacks the partisan energy of a tract, while incorporating all its stylistic penalties. —N. M.

ART AND ARCHITECTURE

A Pair of B.B.'s

Bernard Berenson's "Caravaggio: His Incongruity and His Fame" *(Macmillan. 122 pp. 88 plates. $3.50) and* ***"Seeing and Knowing"*** *(Macmillan. 48 pp. 88 pp. $3.50), the former a critical biography, the latter an analysis of the nature of modern art, are the work of a distinguished grand old man of the world of fine arts. Here they are reviewed by Walter Pach, author of "The Art Museum in America" and other books.*

By Walter Pach

SOME five years ago, a noted art expert gave the author of a newly published book a sad reproach: in his work the latter had mentioned Picasso no less than nine times. "And to think of the pleasure I've just had reading Bernard Berenson's new book!" sighed the anti-modern. "He might have mentioned that man innumerable times, but he didn't, even once!"

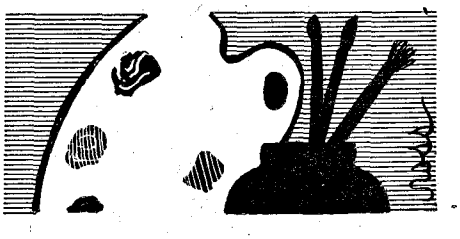
Now, even that consolation is denied to the expert in question. The two latest books of the great art writer—"Caravaggio: His Incongruity and Fame" and "Seeing and Knowing"—both mention Picasso, the former going so far as to link the Cubist's name with those of Raphael and Ingres as "born draughtsmen." Let us hasten to add that in "Seeing and Knowing," Mr. Berenson writes of the Spaniard: 'The most remarkable draughtsman still alive has taken every advantage of his skill to hide his true gifts." The "Caravaggio" which, in other hands, might have been a conventional biography of an unconventional person (master-painter and murderer) not only deals superbly with the art of the man but bristles with the author's indignation over certain so-called critics. "Sweating conviction, they write in a way so elaborate, so complicated, so subtle, that one wonders whether they as much as expect readers to follow them."

Mr. Berenson has added to the immense debt we owe him for his eighty-nine years of hard thinking by the step he takes here to meet the challenge of one of our museum directors, who said recently: "Isn't it a pity that no one can tell the truth about modern art! Say one word about even the worst things in it, and the reactionaries cry out 'We told you so! They don't believe in it themselves. It's all incompetence and fake, from Cézanne onward'."

As the first English-speaking critic to write on Cézanne (nearer sixty than fifty years ago), Mr. Berenson is protected against the gibe of the reactionaries, whether or not we agree with every one of his ideas on modern art. When he says that museums should feel responsible to the public as educators of taste, he is not uttering a mere truism. He is, rather, taking a fine stand against one of the basic errors of museum-directing as it is practised in this country today: the notion that an institution should show anything and everything that has reached a certain degree of acceptance. Mr. Berenson replies to this conception with a blast at historical specimens which serve "only to confuse and discourage and make the thoughtful person wonder what it is all about—Why art?"

In the nineteenth century men like Bouguereau and Gérôme achieve acceptance by the public, the museums, and a large number of painters. Now, arguing from the fact that thousands of artists in all countries are producing abstract art, many persons tell us that it should go into our museums—as it is indeed doing. But this is simply using quantity as a criterion, the same criterion that won acclaim for Bouguereau and the other *pompiers* of the nineteenth century. Against this ignominious theory, Mr. Berenson—representing crowd emotion, as he says—manfully calls upon museums to assume their duty of recognizing quality in this century.

TO AID in our search for quality, Mr. Berenson contrasts the effects of mere seeing with those of knowing. Nature would be just a blur of colors and shapes if our minds did not distinguish one group of hues and lines as a tree, and another group



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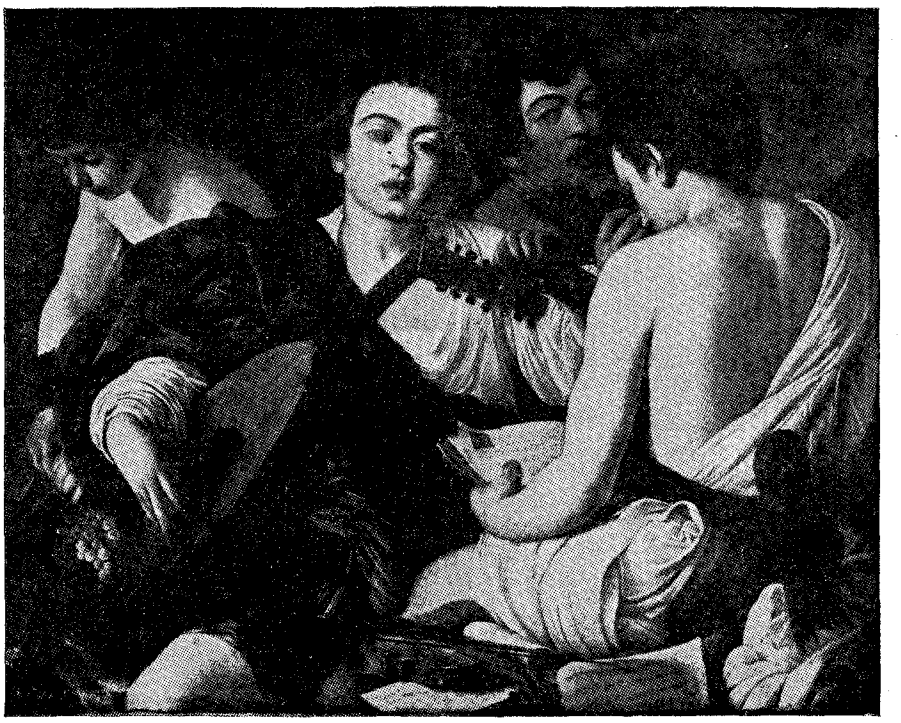
as a man. Therefore, at the end of his book, he reaches this well-justified conclusion: "Representational art is a function of anthropoids ever since they have been human, and it may be doubted whether illustrated papers and the movies will put a stop to the psycho-physiological urge to create with a more subtle instrument than the camera."

Commenting on the difference between the academic painting of his youth and that of a later day, Matisse once remarked that in the past, if you did not have the talent of the real artist, you might still be a successful portraitist or landscapist by accepting the instruction which the schools so efficiently afforded; whereas with "modern" conceptions, you either produce works of art or things that are nothing at all. Duchamp's rejection of painting, these last thirty years or more, reflects his idea that the period is unfavorable for art, and on more than one occasion he has said that those who continued were merely manufacturing articles of commerce, and thus producing that "nothing at all" of which Matisse had spoken. Do we feel so about Picasso, Braque, Villon, Miró, and certain others? I think very few would say so. But it is just what most art lovers do feel about the men I have styled the "modern decadents." Without illustrative values, without drawing in any sense of the word derivable from the masters, reducing composition to poverty-stricken terms (even if occasionally suitable for commercial or advertising art) their painting does indeed approach the point where it must be described as "nothing at all." The straitjacket of such latter-day formulas is more than enough to prevent free movement among the men of talent still with us, and they are many and eager.

Perhaps I shall be added to the list of "tired radicals," if indeed it be admitted that I ever was a radical. Or I may be set down as writing to please "B. B." It would not be the first time for that accusation: it was made more than a quarter century ago when I sought and found space in the papers to back up Mr. Berenson's denial of the attribution to Antonello da Messina of the madonna bought under that name by the Metropolitan Museum—with the endorsement of most of the leading critics. "B. B.'s" lone stand against them has long since had its vindication by the Metropolitan's own rejection of the great Sicilian's name as attached to a minor work. The service he rendered us then was small, however, as compared with what he does now in bringing into the open the struggle for the most important values of art.



—*From "Caravaggio: His Incongruity and Fame."*

The Metropolitan Museum's "A Concert"—"the painter for our time is Caravaggio."

Newly Fashionable Master

"Michelangelo Merisi da Caravaggio," by Roger Hinks *(Beechurst Press. 126 pp. 96 plates. $8.50), is a catalogue and critique of the work of the sixteenth-century Italian painter whose work is currently being appraised and appreciated anew. The review below is by Jane Costello, member of the fine arts department at Washington Square College, New York University.*

By Jane Costello

EACH generation tends to find in the past one artist whose works stand forth with special meaning. It is a curious phenomenon, for the recognition of the artist comes as the sudden discovery of something that has long been known. In the nineteenth century Rembrandt was found in this way, and more recently El Greco. There can be little doubt that the painter for our time is Caravaggio.

The rediscovery of Caravaggio dates back to the summer of 1951, when a great exhibition of his works was held at Milan. Since then specialized studies have appeared with increasing volume in professional journals. (Having been so little regarded, much work had to be done to gather, date, and understand his pictures.) A number of full-length books have already appeared, but none as yet in English, except for Bernard Berenson's less formal "appreciation." Down to the present the newly acquired knowledge has remained largely beyond the reach of an English-speaking public.

Roger Hinks's "Michelangelo Merisi da Caravaggio" consequently appears at a moment when there is need for a publication of this kind. It provides knowledge of great use. The long and detailed deductions concerning the dates of key works, such as the St. Matthew pictures in the Contarelli Chapel, have here been summarized in a few pages. There is a final section presenting a catalogue of paintings known or believed to have been made by Caravaggio. Under each entry the evidence and written opinion appropriate to it is gathered together. It has been presented carefully and exactly, and relationships among the works are suggested. There are ninety-six plates reproducing the pictures, that are of good quality. In part they have been made, and made well, from very beautiful photographs of details. Others, such as the "Boy Bitten by a Lizard," "Musica," and "Repentant Magdalene," suffer from the perennial difficulty of reproducing Caravaggio's works: the tendency to

(Continued on page 58)

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The Saturday Review

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Pachinko

IF you want to get a quick look at Japan these days, a good place to begin would be at any one of its countless thousands of Pachinko parlors.

A Pachinko parlor is something special. Nothing quite like it exists anywhere in the world. I was told that in the larger cities many Japanese spend more money on Pachinko than on rent or clothing. Its fans are numbered in the millions.

Whatever the state of the Japanese economy, Pachinko is flourishing. In Hiroshima alone there are at least 400 Pachinko parlors. Nagasaki must have close to 600. The number in Tokyo may run into the thousands.

Pachinko, simply put, is a pinball gambling game, licensed by the Government. Unlike the American pinball machines with their endless variations of bouncers, buzzers, and gongs, Pachinko pinball is uncomplicated and unvarnished. It is played on an upright board about twenty inches wide and two feet long. The design of the board looks somewhat like a bullseye with the pins forming the concentric circles. At the bottom of the board are the prize slots. The idea of the game is to get as many balls as possible to work their way through the pins into these slots. A lucky strike causes the machine to disgorge varying quantities of playing balls, depending on the value of the shot.

In order to play Pachinko you first go up to a central booth at the front of the Pachinko parlor where you purchase a tray full of small steel balls. In American currency the cost would come to about six cents for ten balls. You insert each ball into the machine, then trigger it into the maze.

When—or if—enough winning balls have been accumulated, you turn them in at an adjoining counter for cigarettes, trinkets, candy, tinned beef, etc. Then at a convenient spot nearby the spoils are exchanged for cash.

When Pachinko began a couple of years ago it involved some element of skill. The adroit player, by applying measured pressure to the flipper, was often able to hit the initial pins just right, thus increasing the ball's chances of falling into the right slot.

But skill was soon sacrificed to speed. Today, in some parlors, cups have been devised which hold as many as fifty balls for automatic insertion into the machine. Some players manage to trigger as many as 100 balls a minute onto the board. The parlor itself has had a similar multiplication. Today it is not unusual to find Pachinko parlors which have boards for 500 players.

ONE night in Nagasaki I decided to find out about Pachinko's great appeal for the Japanese. I wanted to know why it was that countless thousands of fathers were risking and usually losing food and rent money on a game that moved too fast for them to follow. I wanted to find out why some players stood in front of the machine for hour after hour, their eyes empty and glazed and their hands automatically manipulating the machine.

I went into a Nagasaki parlor of Pachinko at 9 P. M. and stood alongside a man who said he had been playing since 6 P. M., his regular starting time. His closing time was the same as the parlor's—1 A. M. He took pains to say that ordinarily his luck wasn't as bad as it was on this particular evening.

In fact, two weeks ago he had made a killing and he was hoping for another such evening. He said that most players average one free ball for every three that fall into the wrong slots. On a bad week he would lose perhaps $12 or $13. His weekly salary came to $21.

Why does he play Pachinko? He isn't quite sure. His regular salary isn't enough to support his family but he heard about some players who managed to make $40 or $50 a week at the game. He is confident that some day he may be able to join this

The Seed-Eaters

By Robert Francis

THE seed-eaters, the vegetarian birds,
Redpolls, grosbeaks, crossbills, finches, siskins,
Fly south to winter in our north, so making
A sort of Florida of our best blizzards.

Weed seeds and seeds of pine cones are their pillage,
Alder and birch catkins, such vegetable
Odds and ends as the winged keys of maple
As well as roadside sumac, red-plush-seeded.

Hi! with a bounce in snowflake flocks come juncos
As if a hand had flipped them and tree sparrows,
Now nip and tuck and playing tag, now squatting
All weather-proofed and feather-fluffed on snow.

Hard fare, full feast, I'll say, deep cold, high spirits.
Here's Christmas to Candlemas on a bunting's budget.
From this old seed-eater with his beans, his soybeans,
Cracked corn, cracked wheat, peanuts and split peas, hail!

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—Photo by N.C.

Pachinko parlor at night: "What else is there . . . to do?"

select company. Meanwhile, since things are bad anyway at home, there isn't much harm in making them worse. Besides, what else is there for him to do?

PACHINKO in Japan today is more than a pinball game. It is a reflection of an economy that is whirling so fast that it seems to be getting beyond control. On the surface, Japan is the most prosperous of Asian nations. Nowhere else in the Far East are there so many flashy automobiles or neon lights, television sets and automatic kitchen equipment. Country clubs are thriving, the expenses for which are usually deducted from income taxes. Nightclubs with highly paid strip-teasers abound in the larger cities. As James Michener made clear in his new novel, "Sayonara," the nightlife has been inflated by *après la guerre* Geisha girls, who are not authentic and who generally begin where the real Geisha girls leave off.

Most of this apparent prosperity is the result of the Korean War and American military spending. The money spent on and by our soldiers in Japan has been estimated at more than $300,000,000 a year. Other American expenditures bring the total close to $500,000,000.

Unlike Great Britain, which kept a tight check on its economy until its basic industries were rebuilt, Japan has not made an all-out effort to put its industrial plant in order. A great part of its production has been diverted to luxury goods. Costs and prices have soared far beyond the average inflationary figures for most of the world. Japan today is now rapidly pricing herself out of the world's markets. The foreign-trade deficit now runs into hundreds of millions of dollars annually.

At one time Japan was in a position to undersell most of the world's industrial nations. Today her prices are so high and the quality of some of her goods so questionable that many Japanese leaders are seriously worried about the danger of economic collapse.

In Nagasaki, one of the leading coal-producing centers of Japan, I stood near the docks and watched coal being unloaded from an American freighter. It was cheaper, apparently, to import soft coal from West Virginia for Nagasaki's industries than it was to dig the coal out of nearby mines.

The overwhelming majority of Japanese, of course, are still frugal and industrious. But they feel powerless in the presence of a trend that is rapidly becoming a toboggan. The friend of the Japanese people is reluctant to criticize, but he does not feel justified in withholding a straight report. Like the players at the Pachinko parlor, Japan is hoping that somewhere along the line she may hit a lucky streak. Meanwhile, the longer she plays at her pinball game, the weaker she becomes. —N. C.

Bookmarks

WE LEARN from "The American Pronouncing Dictionary of Troublesome Words," edited by Frank O. Colby, that the praline (*praw*-leen or *prah*-leen) was "named for Marshal de Plessis-Praslin (1598-1675), whose cook invented the praline." This is as left-handed and back-door an entry into immortality as ever was. How about the Earl of Sandwich? Did *his* cook—no, it must have been the earl himself.

* * *

John Gruen of a certain publishing house, noting our recent allusion to the Vernon Lee letters at Colby College which "shall not be read privately until 1980," writes:

> I think Miss Lee's admirers must have heaved sighs of regret (particularly those who are getting on in years). Would it not cheer them up a bit if you were to mention that in the early spring of 1954 Grove Press will publish a collection of Vernon Lee's supernatural tales, edited with an introduction by Horace Gregory, and entitled "The Snake Lady and Other Stories"?

Even apart from Mr. Gruen, Vernon Lee appears to be doing pretty well in the promotion line these days (a build-up for 1980, perhaps). Since our earlier mention we have received a copy of the latest *Colby Library Quarterly*, nine of whose sixteen pages are devoted to her, and also the current *PMLA*, with two highly amusing papers (by Carl J. Weber of Colby and Burdett Gardner of Harvard) on Vernon Lee and the James brothers (Henry, Jr., and William). In a letter to William, Henry abandoned his famous tortuosity and came right out with "She's a tiger-cat!" He had cause—the lady had roman-à-cleft him.

* * *

Isn't there, perhaps, somewhere a nicely-adjusted, public-relations-minded banker who sends his depositors an occasional announcement reading "Sufficient funds?"

* * *

The things that used to be a dime a dozen are now 21.7 cents a dozen, or, conversely, 5.07 things for every dime.

* * *

Is nothing ever accomplished in the short run? —J. T. W.

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LETTERS TO THE EDITOR

"THE CHALLENGE OF MAN'S FUTURE"

As an Editor who has had the privilege of working closely with a brilliant author, Harrison Brown, I was very much amazed upon reading the review of "The Challenge of Man's Future" [*SR* March 20] to find that a man who is usually as thoughtful and careful as is Russell Lord had confined his discussion of a far-reaching and comprehensive book almost entirely to one facet of it and had made a statement as inaccurate and misleading as this: "What he [Harrison Brown] is advocating is nothing more or less than the brave new world of Aldous Huxley in which birth is rigidly controlled by the state."

Mr. Brown does indeed mention Huxley's "Brave New World" in order to say, "Let us hope that it will be a long time before a substantial number of our babies are born from test tubes." At no point does he recommend that births be "rigidly controlled by the state," although he does suggest the possibility of regulating abortions and artificial inseminations.

While it is quite true that Mr. Brown points out repeatedly a need for the peoples of the world to face realistically the dilemma created by growing populations (particularly in backward areas) and diminishing resources, and shows that the achievement of a relatively stable population is one of the conditions necessary to solution of the problem, he demonstrates clearly that in economic pressures and raised standards of living, coupled with voluntary limitation of families by improved methods of conception control, lies our real hope of bringing the population into a reasonable relationship with our essential resources. In short (given a widespread knowledge of improved contraceptive techniques) "the size of the world population at a given time will be determined primarily by such factors as agricultural development, general technological development, and the wants and needs of the people."

But to confine discussion of "The Challenge of Man's Future" to that part of it which deals with the controversial question of conception control (whether voluntary or regulated by the state), as in effect Mr. Lord has done, is like restricting a view of human anatomy to the contemplation of a fingernail.

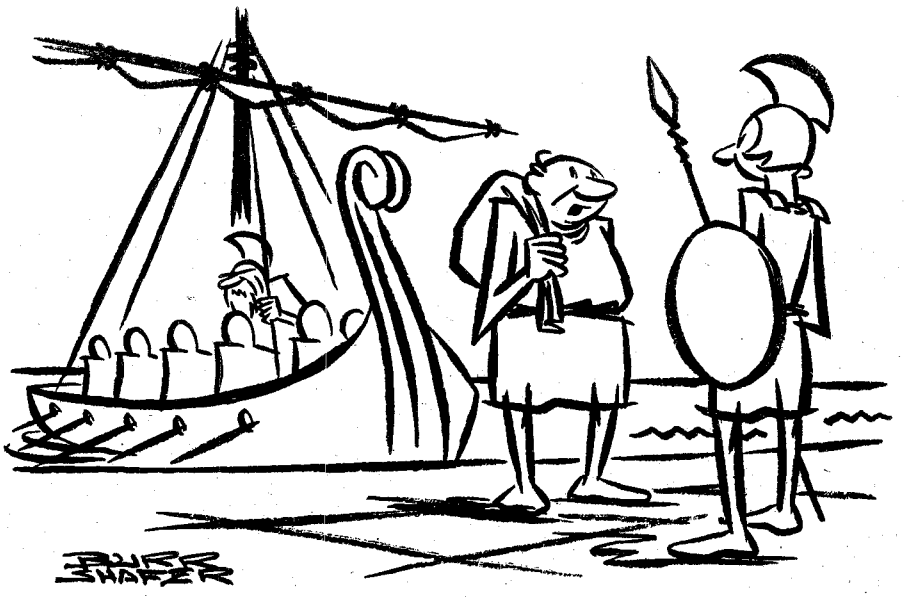
This is not by any means a book which merely points out the desirability of limiting births, but rather a survey of the entire field of the world's natural resources in relation to present and probable future populations. We have had, during the last two decades, excellent books which have called attention to the need for soil conservation and an increase in food production if our growing populations are to be adequately fed. We have read of the increased food production made possible by better fertilizers and weed control, of the tremendous wealth of the unharvested sea crops of vitamin-rich algae, of the need to develop all of these possibilities in view of the rapid diminution of the world's uncultivated areas of arable land, of the desirability of finding ways to limit populations, and of our vanishing metal and fuel resources. It has remained for Mr. Brown to synthesize available knowledge of all these matters and to point out other closely relevant factors. The food, the clothing, the houses (to say nothing of the refrigerators, freezers, and bathtubs of highly developed modern cultures) which, in greater or less degree, make life possible today for two and a half billion human beings are possible only because of the intensive industrialization that exists in large parts of the world. This, in turn, depends upon essential metals and other materials, and fuels, for cultivation of the soil, manufacturing, processing, and transportation. If, for instance, as Mr. Brown shows, we continue to use up our rapidly diminishing reserves of essential metals and energy-producing fuels without having first developed successors for them, even though tremendous areas of productive land are available and we have learned to eat algae and perhaps to like it, large numbers of us will starve just as effectively as we would if man had not yet learned that a grain of wheat planted in the ground will produce the primary constituent of bread.

It is not merely to point out the disastrous course of unregulated human reproduction that Mr. Brown has written this book, but to show that, although we now have the means with which to build an abundant life for the world of today and tomorrow, in our wasteful use of resources, in our careless multiplication of the world's people, and in the reluctance with which we prepare to face the needs of the future, we are toying with nothing less than the probability of a complete collapse of industrial civilization, from which, in all probability, the human race will never again be able to rise.

This is Mr. Brown's thesis. Whether one unhappily agrees with it, or, in spite of the author's terrifyingly convincing statistics and brilliant deductions, chooses to brush it aside as one more unsupported "prophecy of doom," is another matter. But to dispose of the book by reporting it inaccurately as merely a recommendation for regulated contraception is really not to report on it at all.

Robert O. Ballou,
The Viking Press.

New York, N.Y.



Through History with J. Wesley Smith

"I'm in a hurry to get home so I'll go with Ulysses."

KOSSUTH

In a recent issue [*SR* March 13] Professor Robert E. Spiller, reviewing a book of Van Wyck Brooks, refers to "the Polish patriot Kossuth." Kossuth was not Polish at all, he was Hungarian, one of the greatest national heroes of the nineteenth century. His significance in Hungarian history is almost equal to George Washington's in our own. The only difference is that Kossuth failed where Washington succeeded in achieving independence for his country. After fighting brilliantly for two years he finally had to surrender to the combined forces of the Austrian and Russian emperors.

George Feyer.

New York, N.Y.

ON THE DEATH OF A POET

I was particularly glad to see Harrison Smith's tribute to Dylan Thomas and his lyricism [*SR* Mar. 13]. His tragic death

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was panoramic of the times, the self-made sterility we live in today, that we permit.

I believe the guilt is ours. I don't believe Dylan Thomas would regret his brief life. He lived it truly, though the blight of these barbarous times shortened that life unnecessarily. Not in poetry alone but in all living, lyricism is a beautiful thing. But it dies easily in an age of brutality, a time when so little is allowed to be seen in its own true value. The hard-boiled school, confused by genuine emotion, lives ably in these times. But to the lyricist, these same times are alien. A good thought, a touch of beauty, a sincere emotion, these are fragile. They are not in keeping with the cold cut tempo so generally, or at least, publicly, accepted.

ATLANTIS HALLAM.

Beverly Hills, Calif.

BUT A MAN

IF "TODAY, ONLY A FEW MEN of genius can escape the nets cast to trap them with gold and applause for bait," as Harrison Smith claims, we can, I think, conclude that today, truly, there are few men of genius and that, among them, Dylan Thomas is not to be counted. For Dylan Thomas was as much a part of this "gold and applause" society as he is now not a part.

Corruption of a society is surely no argument against standards. We each of us have a responsibility to the society in which we live. Had Dylan Thomas's sense of responsibility to this "guilty" society in which he lived been commensurate to his divine gift which was poetic genius, his end would have been neither as early nor as ignoble as it was. . . .

Surely, Dylan Thomas would have despised moralizing, especially if "he knew all a poet needs to know of human nature." On the last point, there is no doubt but that he did know human nature. This is his genius. Yet withal that, he was but a man.

MARK PAPE.

Baton Rouge, La.

NOT TO BE PITIED

TO BLAME THE SOCIETY in which we live for the death of Dylan Thomas is hardly fair. He would be, I feel sure, the first to deny it. He would resent the implication that he was a victim, shorn of the dignity of a man with a will to decide for himself what he wanted out of life. The strong beautiful voice of the poet is not the voice of a man who would want to be pitied as a victim of circumstance. . . .

IRMA LANGE.

Rocky River, O.

WHITE AND *THE NEW YORKER*

MR. KRUTCH'S REVIEW of "The Second Tree from the Corner" [*SR* Jan. 30] is not a review of that book, but an attack, veiled with faint praise, on E. B. White and *The New Yorker*. Mr. Krutch's article does seem unfair, with a wish to destroy, rather than to estimate, behind it. For instance, in the argument *ad hominem*, one cannot say, because he happens to have written "Stuart Little," that Mr. White has ever been less interested in queens than in mice. And even if the familiar essay is dead—a statement that should be made with some hesitation—isn't it somewhat of a slip to add that the unity of a personality . . . is not a thing anybody now cares about?" If this is true, many of us have been living under quite a misapprehension, not only about the creator, but about the last two wars, the democratic courts, the psychiatrist's couch, liberal education, and a great many other finite considerations! . . .

ROBERTA TEALE SWARTZ.

Gambier, O.

REJOINDER

I AM ASTONISHED that anyone could read into my review "an attack veiled with faint praise" on E. B. White. Irony is a dangerous method to use when addressing a large public, but I did not suppose that anyone would be dense enough to suppose that when I put into the mouth of a sort of J. Wesley Smith publisher such a remark as "the unity of personality is not a thing anybody cares about" I was expressing my own sentiments. Let me make a flat statement. I think E. B. White is an excellent writer and I admire him greatly. (No reservations.)

As for *The New Yorker*, I intended 90 per cent praise, 10 per cent of its opposite. That seems to me as much as any human institution deserves.

JOSEPH WOOD KRUTCH.

Tucson, Ariz.

AUTHORS: J. K. LASSER NEEDS YOUR HELP

I NEED HELP from authors interested in opposing the flagrant discrimination against them in the current tax proposals, for I intend to take the matter before Congress.

I am an author myself. I write books that take from two to ten years to research. I get paid very well for my labor. But compared to inventors my net-pay-after-taxes is going to be miniscule. Under the bill now being processed through Congress, inventors (amateur or professional) will get this deal: 25 per cent tax on the sale of their invention if they are paid off in five years, even if the pay is computed in the same way as are royalties on books; alternative tax (if this costs less than the above) to write back income for the period it took to create the invention, but not over five years. This can spread current income over five years of tax returns.

The new rules for inventors (according to Representative Reed, who runs the show) are to encourage scientific research. So a major Government handout is to go for gadgets from toys to thimbles—as well as atomic bombs.

At the same time, all of those engaged in cultural pursuits (authors, artists, sculptors, etc.) are to pay up to 91 per cent on their take annually—unless they make out a case to send the income back over a three-year (not five-year) period.

This kind of reasoning comes from industry lobbyists in Washington who made a very good case for inventors. They argued that inventors are entitled to the same deal as the businessman, who gets his 25 per cent tax easily when he gives up any equity position.

I'm going to make an appearance early in April before the Congress in an endeavor to get a change in the current law. I want the same deal as that to be given the *professional* inventor. To get going, I need all the help authors can give me. Here's how.

I doubt that I need much outside material to make out a case for the relative importance of the author and inventor to society. But if anyone wants to pour himself out on that, please do it. I'll be grateful for all the aid I can get. There are other areas, however, where I'm in real need of specific help:

First, I need facts to show that an author's royalties for some or all particular books came after months or years of research and writing; that this kind of effort is precisely what the inventor does when he is working in his laboratory. (I'd like to demonstrate that we are exactly like the new teacher's pet, who even if he is a professional is to come under the capital gains tax.)

Second, I'd like to get cases to show where an author hit a dollar jackpot in one year—after years of flops—and where (since he was not in the favored class) he paid his full tax and had little left. I need facts: names and addresses.

Third, I'd like to get all possible examples detailing the number of months and years it took an author to do a book that later paid off. I'd like to show that authors, too, repeatedly need five years—and therefore should get the same break as inventors. Here again I need names and addresses. I must be factual.

Please, all you authors, and friends of authors, get to your typewriters—and speedily—if you feel as badly about this as I do and let me hear from you.

J. K. LASSER.

New York, N. Y.

EDITOR'S NOTE: *J. K. Lasser is the author of many widely read books on taxes and is the head of a New York accountants firm that specializes in tax problems of authors and publishers. Letters can be addressed to Mr. Lasser directly at 1440 Broadway, New York 18, N.Y.*

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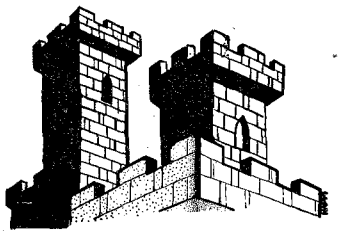
This Cruel Cage—Life



Franz Kafka's "The Castle" *(translated by Willa and Edwin Muir, Eithne Wilkins, and Ernst Kaiser. Knopf. 481 pp. $4.50), twenty-eight years old and already a classic, is now available for the first time in its complete version.*

By Ben Ray Redman

THE new edition of Franz Kafka's "The Castle," just published by Knopf, is based on the definitive German text, and contains much material not found in the first German edition and its American counterpart of 1930. The eighteenth chapter, in the midst of which the novel formerly broke off, is now more than twice its original length, and it is followed by two important new chapters that run to sixty pages. Also there is an appendix which contains some variant readings, several fragmentary passages, and a number of other passages that Kafka chose to cut from his manuscripts. Thomas Mann's "Homage," written in 1940, has been reprinted as an introduction.

In "The Castle," as always, Kafka is a fascinating, tantalizing writer. His approach to his readers appears at first to be as direct as Chekov's; he seems to establish contact with us immediately, and quickly wins our confidence. Here is an author, we think, who knows exactly what he wishes to say, and how to get on with the business of saying it, in a style of classic clarity. But then, abruptly, we realize that we are not in close contact with him at all, that he has slipped away from us and is dancing on ahead of us, and around us, always just beyond our reach. His manner is as matter-of-fact as ever, but the facts behind the manner—whatever those facts may be—continually elude us and tease us with their elusiveness. Kafka's tone remains that of a candid storyteller; he leads us on and on, through incident, description, and dialogue, in which every detail exhibits a crystalline clarity; it is impossible not to understand his every word, paragraph, and page—but then, sooner or later, unless we are utterly bemused by his mesmeric gifts, we find ourselves pulling up short with a sharp question: "What the devil is the fellow really saying, after all?" What, indeed? In the case of "The Castle" the answers have been many.

No story-line could be simpler. A stranger named K. arrives in a village that obviously has no use for strangers. He wishes to reach the Castle, which dominates the life of the village, or at least to establish personal contact with the powers that dwell therein. He tries many twists and turns in his approach to the Castle, but at every turn he is baffled and frustrated. Until he is on his deathbed he cannot even receive official permission from the Castle to reside in the village. The novel is the story of his bafflement and frustration.

BUT who is K.? What is the village? What is the Castle? What is Kafka's real meaning? His most ardent admirers have never been able to approach agreement. Mann, perhaps following a lead of Max Brod's, plumps for a theological interpretation. The Castle symbolizes "the powers above"; the book's central theme is "the grotesque unconnection between the human being and the transcendental; the incommensurability of the divine . . ." Brod supplements his theological interpretation with another that makes the book concerned with the life and the fate of the Jew in gentile society. Other critics see the Castle as the symbol of bureaucracy, of the kind that flourished in the Austro-Hungarian Empire. Still others have used the novel as a springboard for psychoanalytic acrobatics.

The new chapters make me more strongly than ever in favor of reading "The Castle" as a symbolical-satirical picture of a society caught fast in the grip of a senseless bureaucracy that functions traditionally, unalterably, even in its sleep, itself the victim of its own inertia; and I see K. as the questioning stranger for whom this society has no place. But, whatever Kafka's meaning or meanings, I feel sure of certain facts regarding his work. He could be read with absorption, respect, sympathy, and even affection only at a time when his readers felt estranged from their own past and fearful of their future; at a time of disinheritance, disintegration, and decadence; at a time when all values were in question.

Restitution

By Robert P. Tristram Coffin

ALWAYS in the woods there is restitution,
Forgiveness for all blood that is shed.
The young spruce rankles with a beadier beauty
Against the skeletons of spruces dead.

Last year's cat-tails stand with glassier radiance
Because of the death that cleaned them lean with snow,
Where the moths hang empty in the cobweb
Their wasted wings the more like laces show.

Here by the running emeralds of water
The bluebird bowed but never raised its bill,
The cloudy sparrowhawk, like feathered lightning,
Fell from the blue and made its azure kill.

Yet where the minute agony unfolded,
Where small heart broke and song was torn apart,
Here lies a flower rayed with feathery petals
Having the lacework of thin bones for heart.

Never in the air and never mingling
Its airy color with the sky's soft hue
Was any bluebird so much the sky's kindred
As this flower of ruin mortal blue.

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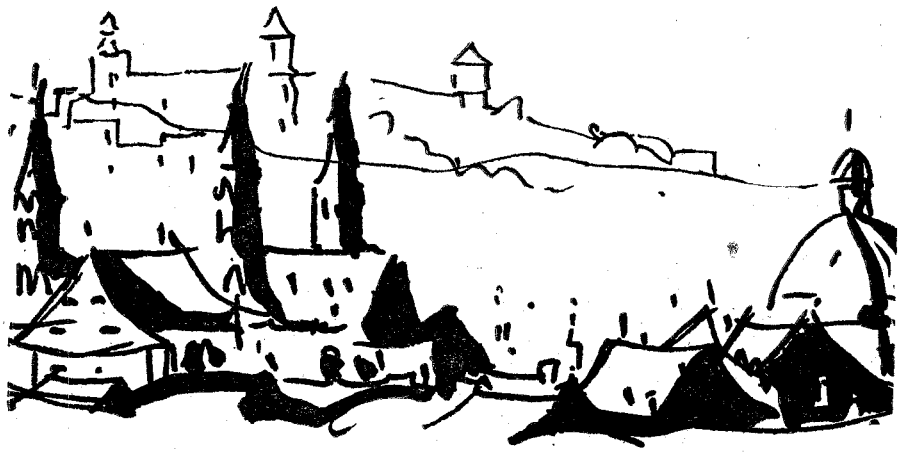

Fear and/or Love

"Letters to Milena," by Franz Kafka *(edited by Willi Haas, translated by Tania and James Stern. Farrar, Straus & Young. 238 pp. $3.75), a collection of epistles written to the young woman who translated his work into Czech, illuminates the personality of the author of "The Castle." Our reviewer, Charles Neider, is the author of "The Frozen Sea," a biography of Kafka.*

By Charles Neider

THE LETTERS published in "Letters to Milena" constitute, in my opinion, the most revealing factual document by or about Franz Kafka yet published. In them we are permitted to trace at close range the course of his passion for the Czech translator of his early works—a fascinating, brilliant, tortuous, and tortured passion.

Unfortunately, we have only Kafka's side of the affair. Milena's letters have presumably been destroyed. Her side would have given us invaluable glimpses into his enigmatic personality. But even without them, and despite the fact that passages and perhaps entire letters have been omitted "out of consideration for people still alive," the view we receive is an awesome one.

Kafka was fourteen years Milena's senior. He was Jewish, she a gentile. He had a fiancée, she was married. Their passion flamed high in the beginning, but in the end his letters grew cool. It was the inevitable conclusion, as Kafka knew and kept saying, for he could live with no one but himself, and was often at war with himself also. For him the letters became traps, distortions, a torture, and at his request the correspondence gradually came to an end.

A remarkable man, involuted, brilliant, and horribly afraid. What he was afraid of he himself could not say. It was a general fear which possessed and wracked him, and of which he spoke to her often, with all the beautiful precision and complexity of his thinking. "My nature is: Fear." She tried to counsel him about his fear and at least once tried to convince him that he didn't need to have it. Being Kafka, he defended it, although it constituted his agony. It was the badge of his courage to live with it, despite it, as he lived with his tuberculosis.

Interpret this fear as you will, it is difficult to avoid seeing it as an anxiety attack of great strength, with all that this implies. The word "fear" in the original is "Angst," which was widely used by Freud and his followers to describe a general and neurotic state of anxiety. Kafka states in one of these letters that he considers the "therapeutic part of psychoanalysis to be a hopeless error." And yet in an earlier letter he writes: "Perhaps Gross is not so wrong, so far as I understand him; at least it speaks for him that I'm still alive, though according to the special distribution of my inner forces should actually be dead long ago." Gross is identified by the editor as "the Viennese psychoanalyst and philosopher."

There are many such contradictory statements in the letters. "In spite of everything writing does one good . . ." he says, but elsewhere he says, "All writing seems futile to me—it is, too." I suppose there are many contradictions in any extended series of letters, but the tone of self-contradiction and of delight in self-contradiction is special for Kafka. He knew this and made capital of it.

IN OTHER respects the letters are what we might expect them to be—full of longing and nostalgia, often investing Milena with an aura of goodness and beauty while finding himself unworthy, and sometimes suddenly showing real joy. They are even sometimes boring, for example, when they concern the lovers entirely and contain details which we cannot share. But, after all, the heart of the matter for two lovers is something which is probably incommunicable to anyone else—the idealization, the self-fulfilment, the mystery, and the mystification.

The translation by Tania and James Stern is a very good one, although now and then one notices lapses of coloration, as when they write: "All these so-called illnesses, sad as they may appear, are matters of faith, efforts of souls in distress to find moorings in some maternal soil," the original of which is more accurately rendered by ". . . are matters of belief, moorings in some maternal soil of the human being in distress." "Faith" and "souls" have been read into the original.

The letters were given to the editor, Willi Haas, in the spring of 1939, shortly after German troops had occupied Prague. When Haas fled the city the letters were preserved there by his relatives until 1945. They are almost entirely undated. Haas alone is responsible for their arrangement and there is no reason to doubt his authority. But it is regrettable that he made many omissions and that he did not even indicate their places for us. One feels toward him and toward Brod, Kafka's general editor, that mixture of gratitude and exasperation which one feels toward Sidney Colvin, who, while he preserved the letters of Robert Louis Stevenson, took strange liberties when he edited them.

But we are certainly greatly in Haas's debt for having preserved these letters and for having made them public. Henceforth his name will unavoidably be associated with Kafka's, and to his credit.

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The Ebb of Maturity

"The Quest of Alain-Fournier," by Robert Gibson *(Yale University Press. 295 pp. $4), is an examination of the art and method of a French writer who published only one novel in his short life, but that a masterpiece.*

By Roger Shattuck

ALAIN-FOURNIER, who was killed at the age of twenty-seven during the early weeks of the First World War, wrote one superb novel, "Le Grand Meaulnes"—translated as "The Wanderer." It might almost be considered the "Huckleberry Finn" of modern French literature, without Twain's latent humor but with a profoundly poetic sense of landscape and feminine mystery. Robert Gibson has written a sympathetic, gently informative, uninflated biography of Alain-Fournier that gradually works into an examination of the creative processes which produced the unforgettable novel.

First published in 1913, "The Wanderer" concerns two boys whose adventures in the French countryside in search of a "mysterious domain" hover between adolescence and maturity. Meaulnes, the unpredictable hero, finds and loses his love in unfulfilled quest. François, the narrator, discovers the sadness and beauty of life. The "mysterious domain" turns out to be their own irrevocably ebbing youth. The novel was hailed as a great achievement by such different authorities as Conrad and Péguy, received four votes for the Prix Goncourt, and has been read as a minor classic ever since. Only a few critics have complained about the irresolution of the ending.

"The Wanderer" has usually been treated as a great work of fantasy recapturing the experience of adolescence in highly poetic prose. Mr. Gibson demonstrates that almost every incident in the novel has its counterpart in the author's restless life. Alain-Fournier revised, rejected, and expurgated until he achieved a story of astonishing purity. Yet it remains his own life retold. Mr. Gibson's critical statements are of this nature: "To sum up, it would seem that Alain-Fournier wrote his novel somewhat like an artist building a mosaic out of his early writings and reminiscences, both vague and vivid, hitherto unexpressed, rather than that other more common type of story-teller, who embarks on his narrative like an explorer on a voyage, borne along by the irresistible tide of inspiration . . ."

What Mr. Gibson declines to examine is the particular nature and significance of the relationship between art and life in Alain-Fournier's career. His is only one instance of the relationship, to be contrasted with that of other authors whose life and art cross in more dramatic fashion: Oscar Wilde, Alfred Jarry, André Gide, Apollinaire, André Malraux, etc. That "The Wanderer" is an extract, the essence of Alain-Fournier's life, changes not one whit the literary quality of the novel.

Told as it is with fidelity and understanding, the life makes interesting reading. It is only unfortunate that, after the easy candor of the early sections, the circumstances surrounding Alain-Fournier's last love affair have to be suppressed for reasons of discretion. Blessed with a happy childhood in the countryside of central France, twice failing his examinations for the École Normale Supérieure, inevitably disappointed in love because of his intense idealism, Alain-Fournier never overcame a profound "dissatisfaction with adult life." His "quest" for values to live by impelled him to reach out toward his lost childhood, toward promise of spiritual grace in religion, and toward the love of one briefly glimpsed woman as inaccessible as Beatrice. He found none of them, yet they guided him to the end. It is a sad but not a tragic or depressing tale. Alain-Fournier had too much vitality not to have lived his life richly.

Robert Gibson—"tolerant, relaxed."

ONE further literary landmark is partially illuminated by this book: the close and enduring friendship between Alain-Fournier and Jacques Rivière, later an editor of the *Nouvelle Revue Française*. The two young men met in the lycée of Lakanal near Paris and corresponded from the age of eighteen to twenty-seven. The great exchange of letters between Gide and Claudel, recently translated into English, reveals the spiritual struggle of the new century; the Rivière-Alain-Fournier correspondence, not yet translated, portrays in intimate detail the literary, intellectual, and spiritual maturing of two very different young men who grew up in the shadow of Gide and Claudel. Alain-Fournier especially attains moments of excruciating self-awareness in his letters. "It is in this way that my art is now being forced towards the essential passage. I choose from all the moments only those marked by grace. I am searching for the key of escape to the land of heart's desire—and it is perhaps Death, after all."

Alain-Fournier deserves this warm-hearted book. Mr. Gibson's tolerant, relaxed pace of investigation prevents him from asking questions which search beyond his subject.

This Is a Night

By Elizabeth Coatsworth

THIS is a night on which to pity cats
Hunting through dripping hedgerows,
Making wet way
Through grasses heavy with rain,
Their delicate stepping
Tense with distaste,
Their soft and supple coats
Sodden, for all their care,
This is a night
To pity cats which have no house to go to,
No stove, no saucer of milk, no lowered hand
Sleeking a head, no voice to say
"Poor kitty,"
This is a night
On which to weep for outcasts, for all those
Who know the rain but do not know the shelter.

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Aristotle Alive!

"The Languages of Criticism and the Structure of Poetry," by R. S. Crane *(University of Toronto Press. 214 pp. $5.50), offers an analysis of the two most influential kinds of contemporary criticism and proposes another to supplement and counteract them. Below the volume is reviewed by Randall Jarrell, author of "Poetry and the Age" and "The Seven-League Crutches."*

By Randall Jarrell

R. S. CRANE is a distinguished scholar, the former chairman of the department of English at the University of Chicago. His volume "The Languages of Criticism and the Structure of Poetry" is composed of five lectures which he delivered at the University of Toronto in 1952. They are lectures about the two most influential sorts of contemporary criticism, and about a very different kind, an Aristotelian kind, which would supplement and counteract these.

This word "Aristotelian" will make some of us grunt, some of us beam, and some of us exclaim, "Oh yes, now I remember—Crane's the man that's been starting that neo-Aristotelian school of criticism." So far as most of us are concerned, to hear of such a project is to hate it. We feel, more or less: "If it's a good thing to do, surely in all this time somebody would have done it"; and we remember that during a surprisingly large proportion of that time somebody *was* doing it. Mr. Crane's school of criticism comes to bat with, so to speak, two millennia against it.

But as we read we see that Mr. Crane is persuasive and judicious and reasonable, that his arguments aren't lofty sneers, or rhetoric, or appeals to prejudice, but real arguments; we dismiss this general prejudice of ours, and try to make specific judgments worthy of Mr. Crane and of ourselves. Most of us will be pleased when he warns us of his anti-Hegelian turn of mind, delighted when we see that he really does believe in seeing what great artists did, rather than in saying what they should have done. He is, most of the time, empirical. And he does not believe in some ideal form of criticism which has the virtues of all and the vices of none, but sees that the different ways of criticizing, languages of criticism, are themselves as different and contradictory as works of art are. They too have the defects of their qualities and the qualities of their defects—to want Arnold's criticism just like Hopkins's is as stupid as to want "The Scholar Gipsy" just like "Carrion Comfort."

Mr. Crane divides modern critics of poetry into two schools: those who take an analytic, systematic interest in the language and meanings of poetry as these are differentiated from the language and meanings of prose; those who apply to poetry the insights of psychoanalysis and anthropology. Most of both sorts are New. Gazing at them from calm, distant, commonsensical eyes, Mr. Crane describes, with reflective detachment, his critics' midnight marches, routs, sieges, voyages, their all-but-mortal combats, their—I was about to say, their discoveries and victories . . . but these, alas! he does not describe. He does intelligent justice to their vices and exaggerations and absurdities—some of these pages are, in their mild, matter-of-fact way, crushing—but he neglects with methodical thoroughness the insight and imagination and affection that are so signally present in some of them, so signally absent in others. From his sensible, unfavorable, and rather unjust survey you can learn a great deal of what was wrong with the criticism of our time, and almost nothing of what was right with it.

And this is natural: Mr. Crane's analysis is, if not a vindictive one, a kind of preparatory one—he is setting the stage for his own special kind of criticism. He explains it, lists its limitations, honestly admits that it derives from a quite unorthodox interpretation of Aristotle; and then he talks, at length, with enthusiasm, about all that it would be, all that it would do for literature, criticism, education. (He can't talk about its faults because, after all, hardly any of it exists to be faulty.) Reading this celebration of the hypothetical virtues of an imaginary criticism, we smile, but it's a sympathetic smile; we all have a fellow-feeling for inventors, Utopia-imaginers, and we enjoy Mr. Crane's enthusiasm and emotion—we had been troubled, earlier, by his calm

Your Literary I. Q.

Conducted by John T. Winterich

NOBEL PI

Dorothy E. Smith of Cave Creek, Arizona, offers the scrambled names of twenty Nobel Prize winners in literature, followed by the equally scrambled titles of twenty books by these same authors (not necessarily the books generally considered their authors' best). On a basis of 2.5 points credit for each piece of information sought, a score of 60 is good, from 62.5 to 70 very good, and above 70 very darned good. Answers on page 54.

AUTHORS	TITLES
1. Rigidly Dark Pun.	Those Jests Riot Us.
2. Marge Also Fell.	Vets Relish Fun On Date.
3. Rue Lame Cinema Trick.	Rebel Hid Tub.
4. Bar Great, Hard Nation.	Regent Heard.
5. Ran Lean-to Café.	Very Modern; Often Blasts Reich.
6. Nine Can't Beat Jove.	No Wife Shares Plot.
7. Billy Ate Swami.	Fat Heron Shed Idle Tears.
8. Hero Warned Beggars.	Ran Honest, Docile Land.
9. Grind Studies.	Rival Starts Neat Drink.
10. Willis Races In.	Earnest Tim.
11. Drain Edge	Fie, Chester; Not True.
12. Lorn Maid Lorna.	Helen Counted Hats.
13. I Lured Loping Ali.	Said Eery Mouse.
14. Lounge, Lienee.	Guards Reline Tent.
15. Black Purse.	The Hot Rod Age.
16. Then Master Sails, Too.	Attends Whale.
17. Vin Nubian.	Save My Toil.
18. Mut Sank Hun.	Hoot Owl Fighters.
19. Kick In, Wheezy Siren.	Dad Ferris Won.
20. Hangmen Tap Arthur.	Bad. Now Free.

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tameness, his withdrawn, abstract, academic decorum. We wish him good luck with, good critics for, his new school of criticism. We wish it in a voice of perfunctory good-will.

Notes

POETS' FRUSTRATIONS: Byron once made the irreverent observation that if Laura had been Petrarch's wife he wouldn't have written sonnets all his life. It is a paradox, recognized long before, that some of the greatest works of the imagination were created through the sublimation of the artist's unfulfilled love. There are not many writers who have the wit and erudition to juggle that paradox; Etienne Gilson in his **"Choir of Muses"** (Sheed & Ward, $3.50) is such a writer. The "choir" whom he assembles to illustrate it are an assorted lot: Petrarch's Laura, Goethe's Lili Schöenemann, Baudelaire's Mme. Sabatin, Wagner's Mathilda Wesendonck, Auguste Comte's Clotilde, and Maeterlinck's Georgette.

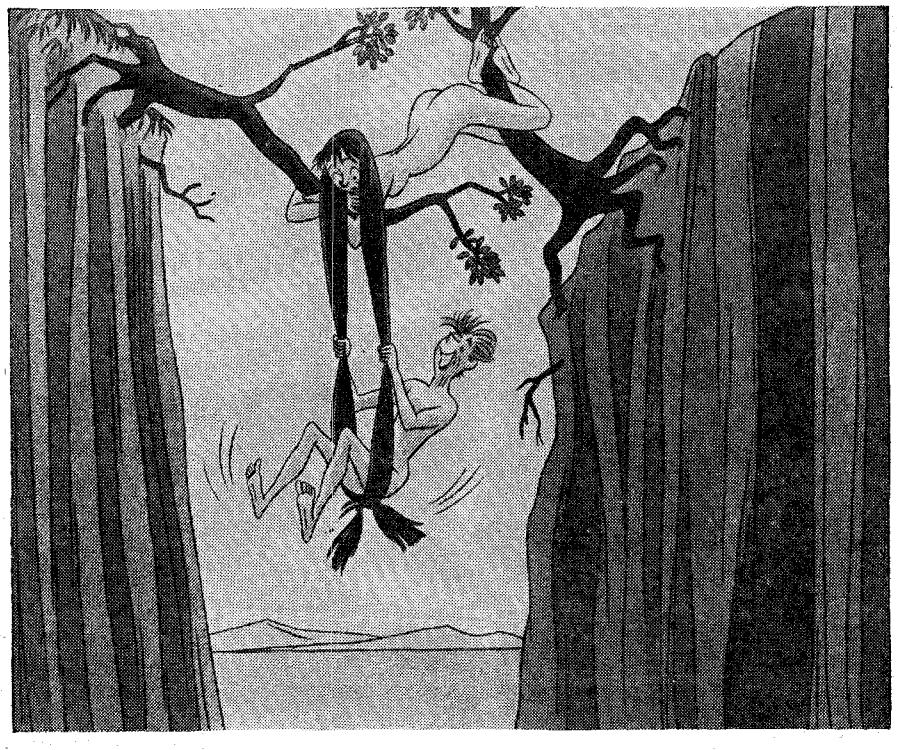
The scope in time, from the Renaissance to the present, and in art-form, poetry, music, and philosophy, allows M. Gilson enough room to discourse with an easy and wide erudition.

—Robert Halsband.

POUND AS CRITIC: A critic, says Ezra Pound in an essay on Guido Cavalcanti, is "normally a bore and a nuisance." Though Pound may annoy some readers into believing him a nuisance, none are likely to find him dull. He shatters traditional literary idols, he is often flippant, even ill-mannered. But there is no denying the passionate integrity of his critical standards or the acumen of most of the judgments which he has recorded in thirty years of critical writing. T. S. Eliot, as editor of **"The Literary Essays of Ezra Pound"** (New Directions, $6), has performed a notable service in bringing together in one volume a coherent pattern of challenging essays.

Mr. Eliot has arranged the essays logically, so that they give a unified view of Pound's theories of the artist's function and, in historical perspective, of his attitudes toward world literature and individual writers. The most immediate impression is the high seriousness with which Pound takes his artistic concerns, poetic and critical. He is essentially a consummate craftsman, addressing himself to others of his calling. The artist's main obligation is to report on the nature of man. Bad art, he bluntly asserts, is immoral because the artist falsifies his report. Pound's intensive application to rhythmic techniques and forms is strikingly valid evidence of his consistent analogy between poetry and music and other art forms (he has written on Arnold Dolmetsch and Brancusi). Historically he finds the origin of all great art in the ancients and semi-ancients. Translation for him thus becomes both an artistic expression and a literary introduction for the neophyte. He traces the lyric tradition from the Greek poets of the Melic period and the medieval poets of Provençal and Tuscany. Pound speaks at times with dogmatic assurance. "Chaucer should be on every man's shelf. Milton [and Pound refuses to budge from the conviction that Milton is a rhetorical thunderer] is the worst sort of poison." Wordsworth is "a silly old sheep with a genius." Pound's emphasis on the musicality of verse is paralleled by insistence on fine prose. Of these qualities his praise is unstinted. His admiration is far-ranging and erudite: Sappho, Catullus, Arnaut Daniel, Villon, La Forgue, Browning, and Swinburne. These and others are his models of prosody and, largely therefore, of good poetry. Nor does he ignore Eliot, William Carlos Williams, or—surprisingly—Robert Frost and D. H. Lawrence. Prosists like Rémy de Gourmont, Henry James, and Wyndham Lewis give Pound forceful demonstrations of his esthetic tenets.

—Edward A. Bloom.



"You're the only one who understands me."

BUSY FEMALES: There is little doubt that the drawings of Abner Dean, like the comic strip of Walt Kelly and the paintings of Jackson Pollock, are subversive and that some Senate committee will get around to coping with this national menace very soon. In his latest collection of cartoons, quaintly entitled **"Cave Drawings for the Future"** (Dial Press, $3.50), Mr. Dean employs his now familiar format—spare, one-dimensional, almost childishly simple line drawings of naked but sexless men and women—to poke oblique fun at the mores and morals of the young American bourgeois. His "cartoons for the courageous" have long been popular among members of New York's gray-flannel, crew-haircut set. I suspect their appeal is not so much to the courageous as to the nervous fauna of Madison Avenue. Mr. Dean does not believe that any of us are very unique, that we have any major secrets of any consequence, or that what happens to us matters very much. His most biting irony is directed at women and there is more than a twinge of hatred in it. One drawing, for example, depicts a monument out of male corpses. The caption reads, "Women are the real builders." Mr. Dean will certainly keep the analysts and their patients giggling.

—William Murray.

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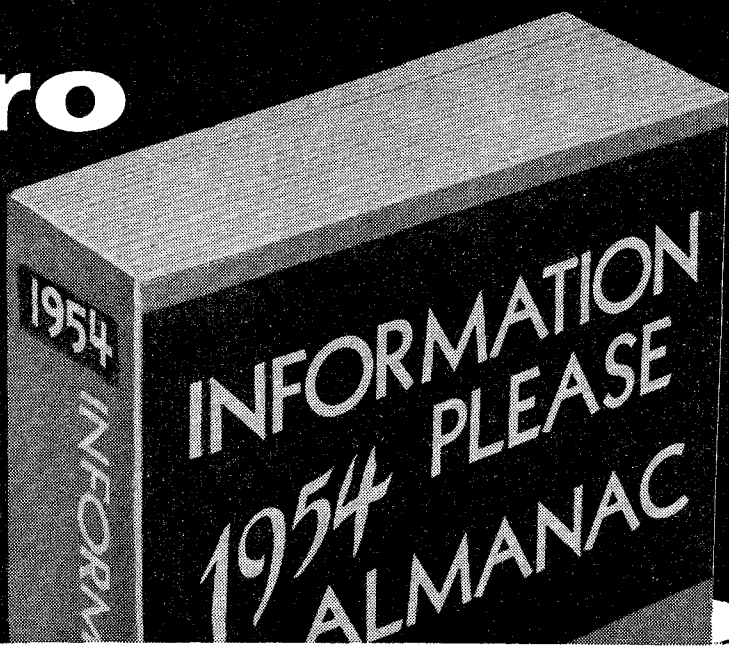

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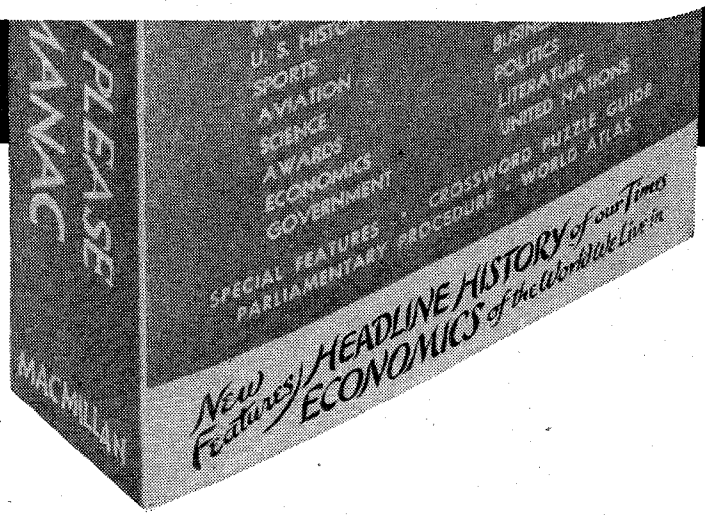

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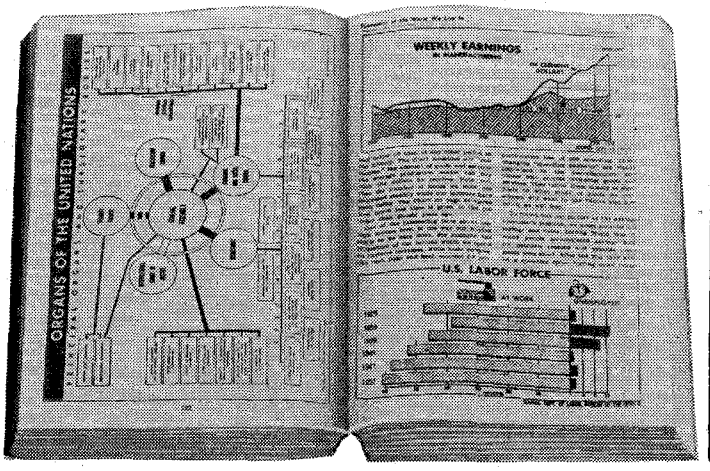

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BROADWAY POSTSCRIPT

Sleighride Into Darkness

IN MY recent quick look at the British theatre I was faced by the choice either of reporting on productions seen in embryo during their out-of-town tryout period or not mentioning them at all. I chose the former course but, since this can be desperately unfair to the productions reviewed, I trust my readers will regard what follows as merely a preliminary account of the new Christopher Fry play as seen at Edinburgh some six weeks before its scheduled London opening.

At its present stage of development "The Dark Is Light Enough" would seem to have a rich potential. The play, described as "a winter comedy," takes place during the Austro-Hungarian revolution of 1848-1849 but is not a history play. Rather it is the story of an incredibly wise and compassionate woman who recognizes that the good in the worst of us is as valuable as the good in the best of us. The period and the setting are made to order for the romantic talents of director Peter Brook and scene-designer Oliver Messel. Because of their work, the production is already thick with style.

But, since most actors find it hard to have both style and the kind of reality which gives impact to lines that often dissipate their own immediacy by pausing to make side comments on other matters, a lot of work is going to have to be done on the performances. Fortunately, "The Dark Is Light Enough" stars the one actress in the British Empire who can best deliver both style and intense reality at the same time. Dame Edith Evans, with her 100-piece orchestra of a voice, makes the Countess Rosmarin every bit as remarkable as Mr. Fry intended her to be.

The play itself, though still infected with some of the exhausting circuitousness that marked this playwright's earlier work, represents a new departure in a direction which must be applauded by those who want to see Fry come more to terms with theatrical convention. In "The Dark Is Light Enough" the line is purer, sparer, and less encumbered with ornament, though the author has indicated his unalterable stand against absolute clarity by two lines in the play. While in one the countess forbids her little conversation group from discussing "eeleelogy," in another she says: "If all the crooked places of the world have been made plain to you while I was out, that I shall not forgive." Somewhere between these two poles dances Christopher Fry.

This dancing includes such a beautiful description of driving through the snow as:

I've been as clever as an ostler,
And driven alone, one human and
two horses
Into a redeemed land, uncrossed
by any soul
Or sound. And always the falling
perfection
Covering where we came, so that
the land
Lay perfect behind us, as though
we were perpetually
Forgiven the journey.

It also includes such profound thoughts on death as:

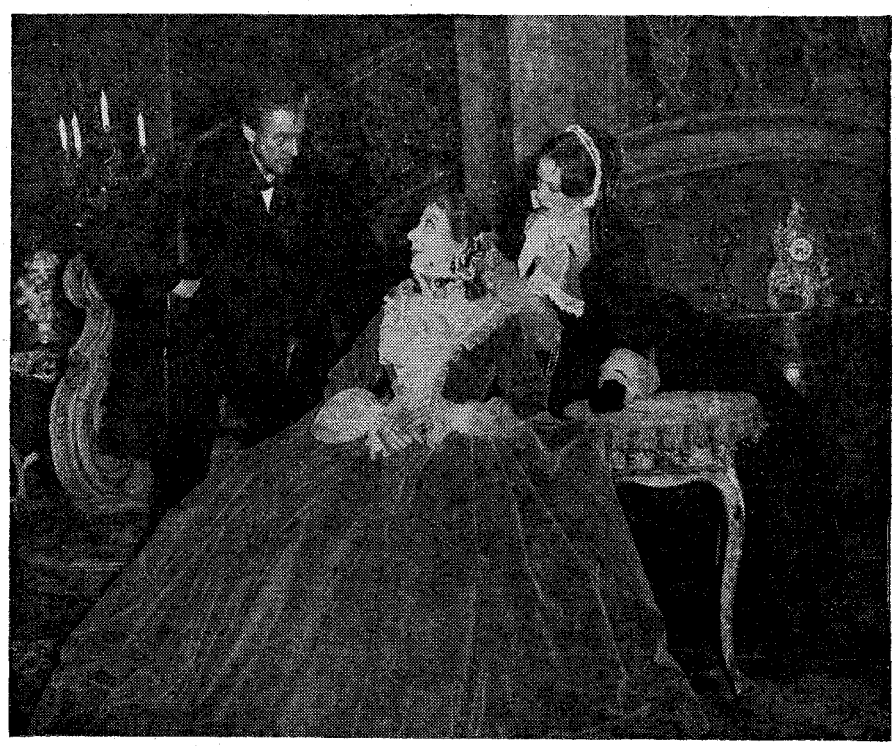
The argument, philosophy, wit,
and eloquence
Were all in the light of this end
we come to.
Without it there would have been
very little
To mention except the weather.
Protect me
From a body without death. Such
indignity
Would be outcast like a rock in
the sea.
But with death it can hold
More than the earth shows it, and
more than time
Gives it. In its nature
There seems to be a founding
music it can almost hear
And moves to know and underlays a dance
In which it sometimes dreams.

There are other equally fascinating thoughts on such subjects as embracing causes, the loss of free will when we are elected into love, the problems of being a writer, the futility of revolution and of war, and this credo which is as plain speaking as Christopher Fry has ever been:

I shall never make
Myself or my friends or my way
of life
Or private contentment, or any
Preference of my nature, an obstacle
To the needs of a more true and
living world
Than so far I have understood.

But the author and his director are well aware that brilliance, profundity, sincerity, and style are not enough to engross an audience for two and a half hours. If "The Dark Is Light Enough" is going to have the success its art and poetry entitle it to, it is going to have to find a means of making us care passionately about its characters. Now it is a beautiful but remote midwinter night's dream.

THE failure of Charles Morgan's "The Burning Glass" on Broadway and to a lesser extent in London is



Dame Edith Evans in "The Dark Is Light Enough"—"the line is purer."

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not a good sign. For in this play a highly intelligent playwright has tackled the most important subject in the world today, namely the control and use of the overwhelmingly destructive power science has been able to invent. Possibly such an astronomic and abstract subject does not lend itself to the medium of naturalistic representation as well as it would have to the Greek drama or to such experimental forms as Expressionism. Indeed, Mr. Morgan might have done well to have written in another form such as the one Paul Claudel has used in his "Christophe Colomb," now playing in Paris.

In that play, so beautifully produced by Jean-Louis Barrault, the story of the famous explorer is re-examined by a young Columbus who doubts the pessimism of the old Columbus dying in poverty. A chorus is used along with musical comment and re-enforcement by Darius Milhaud. In addition, motion-picture closeups of some of the events are flashed on a huge sail which hangs in the background. With such devices the audience is led into thinking about values and principles, and does not expect a story of suspense.

However, in "The Burning Glass" Mr. Morgan has realized that only suspense can carry us through the evening. And what we arrive at is a half-thriller about a Soviet kidnapping of a British scientist. As a dubious bonus, we have an unrequited love situation which lacks credibility.

Sir Cedric Hardwicke was not at the top of his game in the role of the prime minister. In fact he gave a less original performance than did Laurence Naismith in London. Of the remaining actors only Walter Matthau as the lover really improved on his English counterpart, and he did so by playing the embarrassing part less intensely.

On the positive side we must salute Mr. Morgan for drawing so accurately the current state of world thinking on the question of politics vs. science. He also has a sense of humor, and his telegram from the American President gets a laugh that must have been prophetically conceived, when the President promises his personal support but complains that he has no control over members of Congress.

Prophetic too may be Mr. Morgan's invention of a method of using the earth's ionosphere as a lens to direct the sun's heat at any portion of the earth, and we can assume that Weather Control will come in for increased respect from the War Department. A burning glass might be the solution to a cold war, but it does not make for warm theatre.

—Henry Hewes.

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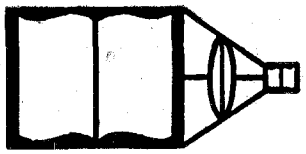

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Gerard Philipe—"only in his dreams does he find a society receptive to his art."

WHY true fantasy should turn up so rarely on the screen is a disturbing question, especially since the film medium would seem to be ideally suited to such imaginative excursions away from reality. The freedom to move from place to place, from era to era, to thumb the nose at the laws of man and nature could afford the creative film-maker a challenge every bit as exciting as the incessant search for realism. But, even though there has always been an abundance of unabashedly escapist films, the escape into fantasy has been neither frequent nor notably successful. Too often it has been hamstrung by that nagging question: will the audience understand? Too often, lest there be the slightest possibility of misunderstanding, the fantasy is explained, excused, interpreted in words of one syllable. Instead of embarking on a flight of fancy, audiences are generally conducted on a guided tour of fantasyland, with all the exits clearly marked.

To this unfortunate rule René Clair's **"Beauties of the Night"** (Lopert) is a happy exception. True, as the title suggests, his fantasies live in the world of dreams, may even be explained as dreams. But what delicious dreaming! His hero is a young composer and music teacher unable to cope with the world around him, distressed by the racket and roar of the twentieth century. Only in his dreams does he seem to find a society properly receptive to his art—first in the polite salons at the turn of the century, then in the exciting era of France's colonial expansion under Louis-Philippe, again in the days of the French Revolution and even, for a very brief moment, back in the time of D'Artagnan and his Musketeers. Each dream brings him not only success but also a sympathetic and exceptionally beautiful woman. (These same lovely creatures turn up in his waking hours as well, but there the young man scarcely notices them.) Before long his dream world has become so very desirable that he just can't wait to doze off.

The delightful thing about all this is that the dreams actually work like dreams, merging with each other, racing from century to century at the convenience of the dreamer. There is even an amusing interpenetration of dream and reality (as when, awakened in the midst of a glorious love-feast in an Algerian harem, his arm in a sling, the hero promptly wraps the bedsheets about his arm and drops back into his dream again). His dream world provides a delicately ironic comment on the world about us: the director of the Paris Opéra declares his intentions in *bel canto*, the French army captain is officially decorated for his successes in *l'amour*, and the same venerable gentleman is on hand in each century to recall what a happier world it was when *he* was young. But Clair soon pricks these pleasantly nostalgic bubbles. One night his hero is late getting to bed, and as he dashes desperately from century to century he piles catastrophe on catastrophe (including a hilarious vision of his opera being performed by an orchestra that includes pneumatic drill, auto horns, and saws scraping on lead pipes). He awakes to the discovery that no era is perfect, while miracles can still happen today.

Actually, despite all of Clair's wit and invention, the dreams do have a tendency to become a bit repetitious before the end. It is almost as if, intrigued by the comic possibilities in each century, he invented too many variations and then found it impossible to eliminate any. In all truth, even the unprejudiced observer would have some difficulty saying just which details might best be dropped, so many wryly devastating moments crop up at every turn—a real embarrassment of riches. It is also unfortunate that the final sequence, with the young composer back again in reality, does not sustain the verve and humor of the dreams. After all, the scene is the Paris Opéra, and Clair himself once demonstrated what fun could be had there. Even so, "Beauties of the Night" ranks easily among his best works, a fantasy that invites its audiences to loose their own imagination. Clair is ably assisted by Gérard Philipe and Raymond Bussières as the composer and his friend, by delectable Gina Lollobrigida and Martine Carol in the title roles, and by Georges Van Parys, who has provided a musical score that manages at all times to match the picture's pointed humor.

* * *

After the beauties conjured up by M. Clair, Nunnally Johnson directs our attention to other and decidedly less attractive nocturnal creatures. **"Night People"** (20th Cent.-Fox) refers to the Communists of East Berlin, who, as one character in the film observes, seem congenitally incapable of working except under the cover of darkness. The picture starts—long before the credits appear—with the kidnapping of an American G.I. from the Western Zone, while the story itself gets under way when the boy's father, a hard-headed and influential businessman (Broderick Crawford), rushes to Germany to get some

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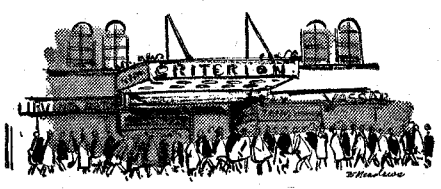
"action." What he learns as he watches the operations of Intelligence Officer Gregory Peck is that the Russians are playing a subtle, complicated game involving unpredictable pressures for unspecified gains. His boy, it develops, has been snatched to be exchanged for a couple that the Reds are really after. Effecting this exchange proves an intricate but thoroughly fascinating business because Johnson has managed to keep his characters, situations, and language both racy and believable. Filmed in Germany in Cinemascope, "Night People" takes splendid advantage of the wide screen for its Berlin exteriors; although the more intimate scenes, often spun out at considerable length and taken from a single point of view, tend to produce an uncomfortably theatrical effect that even the tautness of the dialogue cannot completely conceal. Even so, chalk this up as one of the more successful wide-screen efforts, with a special salute to Nunnally Johnson as writer, producer, and director.

* * *

"Yesterday and Today" (United Artists) is an entertaining compilation of clips from old movies. Put together and narrated by George Jessel, the pictures—most of them dating from the first decade or so of the movies—are perhaps less significant than Jessel imagines (he suffers from that old toastmaster predilection of hailing everything as "the first"). But though not too accurate on matters of film history, Jessel's wise-cracking commentary does keep "Yesterday and Today" both lively and amusing . . . **"The Lonely Night"** (Mayer-Kingsley), a feature-length documentary film by Irving Jacoby, was produced primarily for use in mental-health clinics. Without frills or foolishness, it offers a clear, objective study of a mentally disturbed young woman, then presents the case-history explanation of her emotional state. Marian Seldes, currently appearing in "Ondine," plays the girl with extraordinary conviction; the rest of the cast is largely nonprofessional. For its theatrical engagements, "The Lonely Night" has cannily been paired with "The Eternal Mask," a classic in the field of psychological fiction films that hasn't been seen in these parts for many years.

—Arthur Knight.



TV AND RADIO

Play Beer!!!

WELL, it won't be long now till that sharp spring day when nine uniformed young men will rush out on the diamond, the band will strike up "The Star Spangled Banner," there will be heard the familiar smack of a ball against a glove, and out of our television sets will come those inspiring words which always announce the opening of our national pastime—"It's the beer that chill can't kill!"

That will be Mel Allen to the Yankee fans on behalf of Ballantine. "No matter what the temperature is outdoors," Mel will be saying, "it's always winter in your refrigerator." And in between innings he'll be urging me to go out to my refrigerator to see if he's not right. And while I'm there I'll open another bottle of the stuff, so the trip shouldn't be a total loss.

Over at Ebbetts Field Connie Desmond will be reminding his viewers that the hand of the makers of Schaeffer's Beer has never lost its skill. And Connie also urges us to go out to the kitchen and try a bottle.

Being a fan of Mel and Connie I must tell you that last season you would have been amazed at the number of games I was a little hazy about which team scored the winning run by the time the ninth inning came around.

Last year it was Red Barber who was smacking his lips as he described a tall foaming glass of Schaeffer's for the Dodger fans. This year Mr. Barber is not with the Brooklyn organization. He has transferred his sales talk to the Yankee club. In one of the spring-training radio broadcasts the other afternoon between the Yankees and the Dodgers I heard Red rhapsodizing about the world's finest brew—Ballantine. It's all quite confusing.

And as if that isn't confusing enough there are the broadcasts of the Giants' games. Here Russ Hodges holds forth about Chesterfield cigarettes. I don't recall too vividly the kind of ball the Giants played last year, if that was indeed ball they were playing. I do remember they showed up for the games and went through the motions. And after coming away from my television set I would hate to have taken an oath whether the final score of the game was five to one, or whether Barney's Delicatessen and Smoke Shoppe in Queens was selling Chesterfields five to one over other leading brands.

To complicate matters further, when Mel Allen isn't selling Ballantine beer he's dealing in White Owl Cigars, which come in the handy five pack. When Connie Desmond isn't hawking Schaeffer's he's peddling Lucky Strikes. Russ, at least, is a one-product man—Chesterfield cigarettes. Except on fight nights when he takes on a line of Pabst Blue Ribbon Beer.

AND the picture gets even more diffused when we see the St. Louis Cardinals, owned by Anheuser-Busch, playing ball at Ebbetts Field under the sponsorship of Schaeffer's Beer. To say nothing of the Schaeffer commercials coming out of Busch Stadium when the Dodgers visit the Cardinals in St. Louis.

Drinking and smoking seem to be the stuff athletic broadcasts are made of. It makes darling viewing for the kids for whom baseball holds such fascination. It's a little frightening to watch one of the little monsters who has maneuvered his parent into taking him to a live ballgame after weeks of watching it played on television and to hear a small voice squeak above the din of a home run: "It's a Ballantine Blast—a White Owl Wallop!"

It's a far cry from that bygone day when baseball heroes used to tell the kids about the breakfast cereal the champions ate that made them champions. What happened to those kids? That's easy. They grew up to be big, strong, ulcerated advertising men who write the copy for the beers and cigarettes in the baseball commercials on television these days.

—Goodman Ace.

I Too Am on the Side of the Angels

By Georgie Starbuck Galbraith

WHEREFORE I don't disparage
Simians, since it's clear
That angels, being angels,
Can move among us here
Corporeally accoutred
In any guise or shape.
And how can I be certain
An angel's not an ape?

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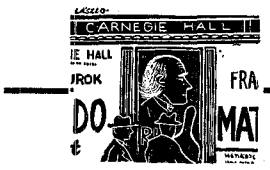

MUSIC TO MY EARS

Revised "Pagliacci," Home-Grown Armenian

THE OLD contention that there is no point in criticism because "it doesn't do any good anyway" doesn't seem quite applicable to Rudolph Bing and his conduct of affairs at the Metropolitan Opera. Earlier this season, it was noted, he gave up the presentation of the Howard Dietz version, in English, of "Boheme" (for no stated reason, though it is probable that he considered the objections to it valid). In addition, some of the questionable aspects of the staging by Joseph L. Mankiewicz have been amended, presumably in consideration of critical reaction.

More lately "Pagliacci" has come back to the repertory not in the skimpily "modern" production of 1950-1951 previously credited to Horace Armistead—with surroundings of what seemed to be a bombed-out cellar—but in the venerable design of Joseph Novak. This could never have been bombed, in or out, simply because it antedates the use of bombs in warfare. On the other hand, "Pagliacci" does too, so the bosky background and the country-fair foreground at least have harmony if not attractiveness in common.

It would be pleasant to say that the cast was equally or even more harmonious, but it was composed of earnest, hardworking people who never sang so well as to make one forget how they acted, nor ever acted so well as to make one forget how they sang. Leonard Warren has ample vocal power to be a splendid Tonio, but one does not know which half-wit part of the characterization to believe: the foolish fey part or the angry clod part. In any case it is mostly awkward and largely unconvincing, for all the wealth of sound he produces. Ramon Vinay's Canio is intense but vocally constrained, while Lucine Amara has too much unrefined power and not enough refined agility to give the music of Nedda its due. Renato Capecchi, as Silvio, was the only member of the cast to sound about as he should, and act accordingly. The preceding "Cavalleria" was mostly Milanov and Miller (Lola). Kurt Baum sang Turiddu, with Frank Valentino as Alfio. Alberto Erede conducted both. Soberly.

In consideration, no doubt, of his local residence (Bryn Athyn, Pa.) Eugene Ormandy offered an "Armenian" suite of the American-born Richard Yardumian at the most recent visit of the Philadelphia Orchestra to Carnegie Hall. The coloration of the work is explained by the composer in terms of childhood influence transmitted by both parents from their native land. Cast in such forms as "Dance," "Song," "Lullaby," "Prayer to Dawn," etc., the seven sections have an artless charm worthy of cultivation, but hardly the musical substance to merit the attentions of the great orchestra. Mr. Yardumian's model was pretty plainly the Ravel transcription of Moussorgsky's "Pictures at an Exposition," but Ravel came off better than Moussorgsky

THE program also offered a performance of the Franck symphony which, apparently, is not among the things Mr. Ormandy is inclined to give up for Lent. His form of penance was to give it the most searching, detailed presentation in terms of texture, balances, and sonority I have heard in a considerable time. By this intensive kind of squads-right-to-the-rear-march, Ormandy managed to keep the attention of the players on what they were doing—no small task in a score of this familiarity—in a performance of remarkable pliability and nuance. At the end, however, one could question whether it was all worth it, for the work does not improve with repetitions—especially those Franck wrote into it. The program also included the Beethoven "Emperor" with Rudolf Firkusny as soloist.

In addition to trying his hand with such relatively familiar works as Strauss's "Death and Transfiguration," Ravel's "Bolero," and the Cherubini symphony (in D), Guido Cantelli utilized a recent Philharmonic-Symphony series, and broadcast, to investigate two works of Ferruccio Busoni. Neither was on the large scale of his more aspiring pieces (such as the violin concerto which Joseph Szigeti, who happened to be the guest speaker on the intermission panel with James Fassett, is going to play again next winter, after a long silence), but each had some pertinent facts to dispense about the creator.

In the "Berceuse-Elegiaque" (written to commemorate the death of his mother, who was also his only piano teacher), Busoni evolves a sonorous pattern which, oddly enough, turns out to be more an intellectual exercise than a powerfully impelled, emotionally motivated expression of grief. In the "Dance-Waltz," inscribed to the memory of Johann Strauss (it was begun a little before Ravel's "La Valse" but finished in 1921, a year later than the Frenchman's effort), Busoni incorporates a kind of *morbidezzia* rather at variance with the unfettered sensuousness of the Viennese (*morbidezzia*, in musical usage, is defined as "luxurious delicacy.")

One could hardly base a definitive view of Busoni's status as a composer on these works, but one could relate a kind of indefinite personality to the lack of strong focus in his own development. Italian-born, but partially Germanic in parentage, he spent some of his formative years in this country before settling on Berlin as a base of operations. If there is an authentic Busoni personality in the works he created, it did not emerge from these scores despite the more than conscientious effort of Cantelli.

—IRVING KOLODIN.

What Is Man?

By Louise Townsend Nicholl

DAVID who stood among the stars and played
Was the most blessed of all born into nature,
The cypress lute to which his hand was laid
Sounding Thy counterpoint of earth and creature.
His utmost question, "What is man, that Thou
Art mindful of him?" from its deep adoring
Finds in himself the endless answer now:
Wonder articulate in full outpouring.

Circled by quiet of an island night,
With ocean's music fretted on the land,
I too consider how Thy stars are bright
But in this high creation mutely stand
Crowned with a glory and a worship fervid
Beyond all words except the words of David.

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SR's World Travel Calendar

JUNE, JULY, AUGUST

Alaska

SALMON DERBIES (*Ketchikan, June 1-10; Juneau, July 10-20*).

INDEPENDENCE DAY (*Throughout the Territory, July 4*): Blanket tosses, tribal dances, fireworks, kayak races.

STRAWBERRY FESTIVAL (*Haines, July 5-10*): Shortcake-eating contests, athletic contests, barbecues, war dances.

Austria

CORPUS CHRISTI (*Hallstatt, June 17*): Procession of decorated boats.

VIENNA MUSIC FESTIVAL (*Vienna, June 1-20*): State Opera, Vienna Philharmonic, Vienna Symphony, State Theatre.

SONGFEST (*Klagenfurt, June 11-14*): National Austrian Singing Society Festival.

BIKE RACE (*Throughout Austria, July 9-17*): Annual All-Around Austria meet.

MASSED BANDS (*Innsbruck, July 10*): Some 200 musicians in national costume perform.

BREGENZ FESTIVAL (*Bregenz, July 24-Aug. 15*): "Die Fledermaus," "Hamlet," ballet, concerts.

SALZBURG FESTIVAL (*Salzburg, July 25-August 30*): "Everyman," "Der Freischütz," "Cosi fan tutte," "Don Giovanni," "Ariadne auf Naxos," Mozart concerts, etc.

Britain

SHAKESPEARE FESTIVAL (*Stratford-Upon-Avon, June 1-Oct. 30*): The 95th season.

ROYAL TOURNAMENT (*London, June 2-29*).

THE DERBY (*Epsom Downs, June 5*).

ANTIQUE FAIR (*London, June 9-24*).

TROOPING THE COLOR (*London, June 10*): The Queen's official birthday; big public ceremony at Horse Guards Parade.

MUSIC FESTIVALS (*Bath, June 1-5; Aldeburgh, June 12-20; Glyndebourne, June 10-July 27, tentative; British Contemporary Music, Cheltenham, July 3-17; International Music Eisteddfod, Llangollen, Wales; Dolmetsch Festival of Early English Music, Haslemere, July 17-24; Folk Dance Festival, Stratford-Upon-Avon, July 31-Aug. 14*).

MYSTERY PLAYS FESTIVAL (*York, June 13-July 4*).

ROYAL ASCOT (*Ascot, June 15-18*): Big social event; royalty usually present.

TENNIS (*Wimbledon, June 21-July 3*): All-England Lawn Tennis Championship.

ROYAL REGATTA (*Henley, June 30-July 3*): American teams usually take part.

GOLF (*Southport, July 5-9*): British Open.

INTERNATIONAL SOARING CHAMPIONSHIP (*Great Hucklow, July 20-Aug. 4*).

Canada

INTERNATIONAL TRADE FAIR (*Toronto, June 1-11*).

NATIONAL AIR SHOW (*Toronto, June 12*).

SHAKESPEAREAN FESTIVALS: (*Stratford, June 28-Aug. 21*): "Measure for Measure," "Oedipus Rex," "Taming of the Shrew," with James Mason in first two; (*Toronto, July 5-31*): Earle Grey Players to present "Macbeth," "As You Like It," "Twelfth Night."

STAMPEDE (*Calgary, July 5-10*).

INDIAN DAYS (*Banff, July 15-18*).

RELIGIOUS FEAST (*Ste. Anne de Beaupré, Quebec, July 26*).

EMPIRE GAMES (*Vancouver, B.C., July 31-Aug. 7*): Top athletes of British Empire to participate.

Denmark

VIKING FESTIVAL (*Frederikssund, June 15-26*): Pageant with cast of 400.

HAMLET FESTIVAL (*Elsinore, June 18-27*): Richard Burton, Claire Bloom to head cast from Old Vic.

REGATTAS: (*Copenhagen, June 19, 20; Svendborg, July 22-26; Silkeborg, Aug. 21*).

MIDSUMMER (*Nationwide, June 23, 24*).

U. S. INDEPENDENCE DAY (*Rebild Park and Aalborg, July 4*): Celebration in park provided by Americans.

ASPHALT BALL (*Nykobing, July 18*).

Finland

SIBELIUS FESTIVAL (*Helsinki, June 10-18*): The Sibelius symphonies, violin concerto, solo songs.

LUMBERJACKS' CHAMPIONSHIP (*Rovaniemi, June 24*).

SPORTS MEETS (*Helsinki*): Workers' Athletic Festival, *June 25-27*; Marathon Championship, *July 25*.

DRAMA FESTIVAL (*Nurmijarvi, July 17*).

France

MUSIC FESTIVALS (*Marseille, June 1-7 (ballet); Casals Festival, Prades, June 7-20; Fontainebleau, June 11-20; Strasbourg, June 11-20; Angers, June 13-20; Arras, June 16-20; Lyon-Charbonnieres, June 18-July 8; Bourges, June 25-27; Arles, July 1-11; Toulon, July 2-15; Aix-en-Provence, July 10-30; Avignon, July 15-27; Perpignan, July 20-Aug. 10; Evian, July 25-Aug. 3; Orange, July 31-Aug. 6; Aix-les-Bains, Aug. 1-10; Monton, Aug. 3-15; Vaison La Romaine, Aug. 27-30; Besançon, Sept. 8-12*).

FOUNTAIN DISPLAYS (*Versailles, June 6, 20, 27, July 11, 18*).

D-DAY ANNIVERSARY (*Annelles, St. Mere Eglise, June 6*): Salute 10th Anniversary of landings in World War II.

Germany

MUSIC FESTIVALS (*World Music Festival, Düsseldorf, June 1-17; operettas, Koblenz, June 28-Sept. 12; Wagner Festival, Bayreuth, July 22-Aug. 22; Opera Festival, Munich, Aug. 12-Sept. 9*).

AUTO RACES (*Travemunde, June 3-6*).

PAGEANT (*Rothenburg, June 5-7*): Presentation of the historic "Master Draught."

FILM FESTIVAL (*Berlin, June 18-29*).

GERMAN DERBY (*Hamburg, July 4*): Horse race.

"DER KINDERZECHE" (*Dinkelsbühl, July 16-25*): Play based on episode in Thirty Years War.

HISTORIC PLAY (*Straubing, July, Aug.*).

GRAND WEEK (*Baden Baden, Aug. 25-31*).

Hawaii

KAMEHAMEHA DAY (*Throughout Territory*): Parades, feasts, pageants honor Islands' first king.

49th STATE FAIR (*Honolulu, June 25-July 5*).

HUKILAU (*Oahu, June 26*): Fishing festival.

DISTRICT FAIRS (*Kona and Naalehu, July 3-5*).

BON DANCING (*Buddhist Shrines, July 3, 4; 10, 11; 17, 18; 24, 25*).

Holland

HOLLAND FESTIVAL (*Amsterdam, The Hague, Scheveningen, June 15-July 15*): "Otello," "The Magic Flute," choral concerts by Netherlands Bach Society, ballet, drama.

CHEESE MARKET (*Alkmaar, June-Sept.*): Public sales on Fridays.

Israel

MUSIC FESTIVAL (*Haifa, June 1-8*): Israel Philharmonic Orchestra to be featured.

PENTECOST (*Jerusalem and Mt. of Beatitudes, June 6*).

FEAST OF WEEKS (*Nationwide, June 7*).

FEAST OF ST. JOHN (*Jerusalem, June 24*).

Italy

MAY FESTIVAL (*Florence, June 1-20*): Operas —Spontini's "Agnes of Hohenstaufen," Weber's "Euryanthe," Puccini's "Girl of the Golden West," etc.—and symphony concerts.

JOUST OF THE SARAZEN (*Arezzo, June 6*).

FLOWER CARPETS (*Genzano, Ravello*): June 17-20.

Norway

BERGEN FESTIVAL (*Bergen, June 1-15*): Oslo Philharmonic, Vegh String Quartet, folk dancing, singing. Eugene Ormandy, Nathan Milstein, Jussi Bjorling, Elisabeth Schwarzkopf.

MIDSUMMER (*Nationwide, June 23, 24*).

SKI MEET (*Stryn, July 1-5*).

YACHTING WEEK (*Oslofjord, July 1-7*).

Portugal

FIESTA (*Amarante, June 5*).

FEAST OF ST. ANTHONY (*Lisbon, June 12*): Parades, dancing to honor saint born in Lisbon.

FEAST OF ST. JOHN (*Braga, Oporto, Evora, June 23, 24*): Music, fireworks, fairs.

"COLETE ENCARNADO" (*Vila Franca de Xira, July 11*): Red Waistcoat festival.

Spain

CARNATION FESTIVAL (*Sitges, June 6-20*): Streets carpeted with flowers; climax at Corpus Christi festival.

CORPUS CHRISTI (*Nationwide, June 17*).

MUSIC, DANCE FESTIVAL (*Granada, June 21-July 2*): Third international celebration.

RUN OF THE BULLS (*Pamplona, July 4-11*).

RELIGIOUS FESTIVAL (*Santiago de Compostela, July 23-27*): Little Holy Year, since the feast of St. James the Apostle falls on Sunday. Many pilgrimages.

Sweden

STOCKHOLM FESTIVAL (*Stockholm, June 2-9*): Handel's "Orlando Furioso," ballet.

FLAG DAY (*Stockholm, June 6*): Royal family usually takes part.

MIDSUMMER (*Nationwide, June 25, 26*): Dancing, folk music.

CHURCH BOAT RACE (*Leksand, July 1-5*).

ALLEGORICAL PLAY (*Leksand, July 10-20*): "The Road To Heaven."

OPERA (*Froso, July 15*): "Arnljot," about Viking era.

"PETRUS DE DACIA," (*Visby, July 20-Aug. 10*): Operatic play about life of thirteenth-century monk.

Switzerland

MUSIC, DANCING FESTIVALS (*Narcissi Festival, with Rome Opera, Montreux, June 5-20; Rose Weeks, Geneva, June 9-24; Swiss Musicians, Basel, June 10-13; Federal Song Festival, St. Gau, June 25-29; Braunwald, July 12, 13; Engadine, July 20-Aug. 20*).

"HOSPES" (*Berne, June 1-21*): Swiss tourism, cookery exhibition.

CORPUS CHRISTI (*Einsiedeln, June 17*).

FILM FESTIVAL (*Locarno, July 1-12*).

"WILLIAM TELL" (*Interlaken, July 3, 11, 18, 22, 25, 29; Aug. 1, 5, 8, 12, 15, 22, 29; Sept. 5*).

USA

MUSIC FESTIVALS (*Summer Opera, St. Louis, Mo., June 3-Aug. 31; Philadelphia, Pa., June 11; Folk Song Festival, Ashland, Ky., June 13; Pacific Coast Festival, Santa Barbara, Cal., June 24-July 4; Central City, Colo., June 26-July 24; Aspen, Colo., June 28-Sept. 5; Tanglewood in Lenox, Mass., July-Aug. 15*).

—ROBERT MEYER, JR.

Further information may be obtained by writing World Calendar, The Saturday Review, 25 West 45th St., New York 36, N. Y.

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BOOKED FOR TRAVEL

Blowing Hot and Cold

THIS is a time which flushes the partisans from hibernation: those who hate the chill air and those who love it. If the milder weather isn't enough of a promise of better things to come, those with thin blood can whiz south and come back with the real spring. And those who are dissolved into tears by the forthcoming dissolution of the snow can rush off to the northlands for the last bit of spring skiing before there is nothing to slide on save borax. Having thus arrived at the entr'acte between winter and summer, resorts both north and south have chopped what amounts to a formidable saving from the normal tariffs. It is a time, as well, for a bargain vacation.

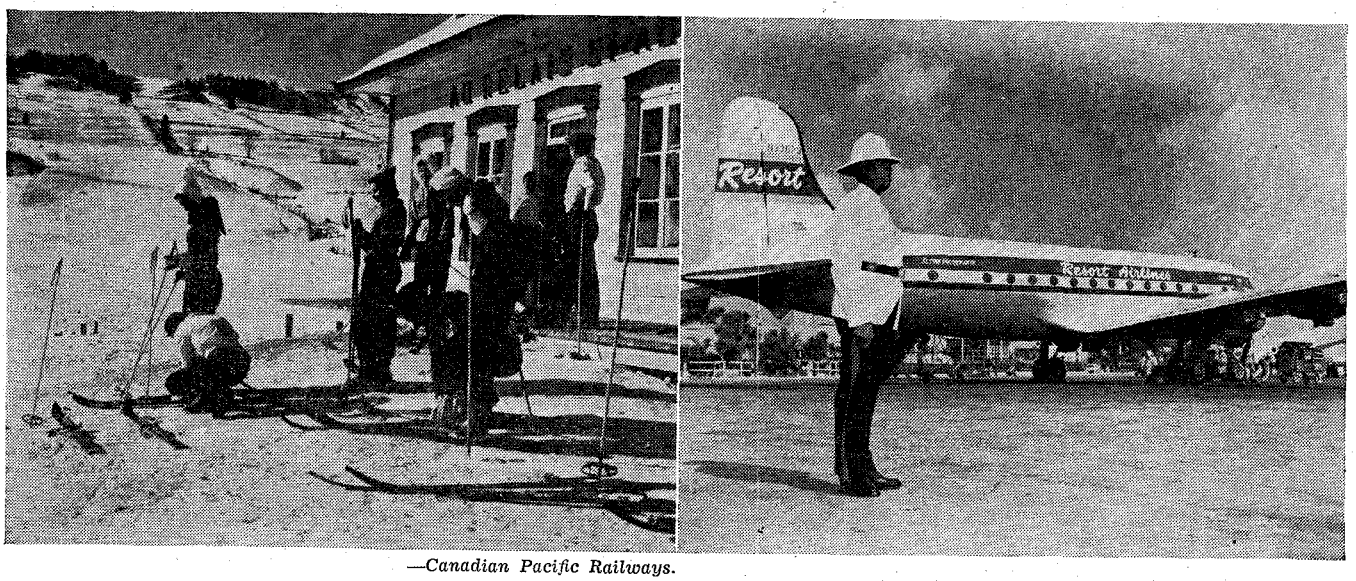
We were up in Canada last week and wish to report that snow covered Montreal's Dorval Airport in a thin frosted coating. Up above, in the nearby Laurentian Mountains, it was something like two and a half feet deep. The season was fast approaching when a gentleman could shed his shirt and execute, should he be able, a bare-chested *schuss* down a sun-baked, snow-covered valley. A valley is best, since it affords protection from the chill winds. A temperate attitude would be advisable too, since a shirtless fall at high speed would make a mess of the most leathery torso, not to mention the snowbank.

This has been one of the best Canadian ski winters in memory, and when we were on hand early in March there had only been four skiless days since December 18. The activity was frantic at Mount Kingston, a new ski center at Ste. Agathe equipped with a foolproof 2,100-foot bar lift. Guests at the Laurentide Inn, sitting on the edge of the Lac des Sables, a lagoon now hardened to a depth of thirty inches, were also sliding all over a nearby promontory known as Little Alp. Those who professed to finding locomotion difficult with one's feet attached to seven-foot boards could relax in a horse-drawn sleigh and be pulled along the forest trails, under the pine boughs sagging with end-of-season puffs. Or, for a greater sense of excitement, a team of huskies stood by to take guests mushing around the fringes of the French Canadian village.

Like most Canadian settlements, Ste. Agathe is equipped with the same shaped signs advertising the same products with which one has long since grown familiar below the boundary. The only difference is that here they are in French. The tinkle of bells announces the passing of the groceryman, who makes his deliveries in a sleigh, and even baby carriages are equipped with runners where wheels should be. The Côte d'Azur Snack Bar the other day was keeping visitors warm with borscht, pea soup, Dutch meat pie, and Vienna schnitzel. The local Shanghai Cafe was advertising Répas Chinois—Répas Americain. And on the way up I took note of the Restaurant Mon Oncle Olivier, known, the sign assured the passerby, as the *Roi des Patates Frites*. A *patate* is a *pomme de terre* is a potato.

For so small a village Ste. Agathe has wide stocks of things both local and British, and the prices on English wares are about the same as one can find in the West Indies. Cashmere cardigans run $21.95 against about $26 in the States. A shop called Simar's offers Scotch tams, curling tams, Hudson Bay blankets, handknit sweaters, hooked picture mats (if you like them), and such purely local garb as red *tuques*, which are red stocking-caps with tassels, and *ceintures flechées*. Nowadays a *ceinture flechée* is naught but an embellishment for a lady's costume, but originally they were broad belts worn by loggers and handed down to each new generation after the prior one had added a foot or two to the length. The longer a family had been at it the warmer the logger.

ON the Saturday night we spent in Ste. Agathe a giant cross on a hill overlooking the Lac des Sables was lighted, as it is each night, at moonrise. Shod in a pair of *muk-luks*, which are knee-high boots of soft leather and seal-skin, we climbed up to a hilltop chalet where the Laurentide holds a weekly jamboree for its guests. Buffalo rugs covered the floor, and the only light came from a giant fireplace. In this setting the guests attacked *greton*, a head cheese; *soup aux pois à l'onion*, which is to say French pea soup sprinkled with shavings of onions; *tourtière*, a French-Canadian meat pie; *ragout de boulettes*, or meatball stew; and, ultimately, oka cheese made by the Trappist monks. There seemed little alternative but to loosen one's *ceinture flechée* and fall among the buffalo



—*Canadian Pacific Railways.*

From the Laurentians to Nassau—"having thus arrived at the entr'acte between winter and summer."

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robes. We recall, rather dimly, the French-Canadian and Austrian ski instructors chanting 109 verses of "Alouette," followed after the shortest of pauses by "Sur le Pont d'Avignon," "Frere Jacques," and some displaced gargling imported without license from the Tyrol. For those driven out either by the yodeling or the imperative need for immediate exercise toboggans waited at the door to take one roaring downhill at a speed that is quite frightening when one's nose is a bare six inches from instant and complete removal.

From now until the end of skiing the rate for this life is $59.75 at the Laurentide, two in a room, bath down the hall, meals and use of the ski tows included. Should you be contemplating matrimony, bless you, the place dotes on honeymooners, to whom it awards a tariff of $130 a couple for room and private bath and all the above. The menu is bilingual, right down to *gateau d'ananas renversée.*

The hop with Trans Canada from Eastern and Midwestern cities is a tremendous time-saver. We flew up from New York in two hours and fifteen minutes, only to be held up at Montreal for one flat hour by Canadian customs. Last September we had another memorable experience at the same place when we tried to cross with the family and a suitcase full of diapers. Maybe the inspector thought we said "diamonds"?

NOW, then, for those who would prefer to go down and meet the spring where it has been staying all winter, we would like to bring up the subject of packaged air tours to the Caribbean. This rather inventive mode of travel is being proffered by Resort Airlines, a regularly scheduled carrier which believes in issuing one ticket at a blanket price including air fare, airport-to-hotel transfer, sightseeing in funereal limousines, hotel rooms in the better places, meals, and the services of an ever-present, ever-smiling tour conductor.

Resort employs DC-4 aircraft and counters the trend in airline operation rather baldly by flying lower and slower than anybody you could name. What someone has termed "flightseeing" is Resort's intention. It also likes to call its excursions "Flying Houseparties," which are in effect all-inclusive tours by air ranging from two to seventeen days and hop-skipping to such places as Puerto Rico, the Virgin Islands, Jamaica, Haiti, and Nassau. To get a rough idea of price, a two-week trip with six stops comes to $450 from Miami, with the tax. Some flights originate in New York.

We joined a three-day and two-night combination recently that took us journeying to three resorts and cost $139.20 plus the tax. On board were honeymooners, shoe manufacturers, contractors, automobile dealers, bowling-alley operators, a tour conductor named Don Leslie (once of "South Pacific"), and us. When Mr. Leslie got tired of "South Pacific" he took a Resort flying tour. That was back last fall. He liked the idea so well he got this job, which consigns him to continuous island-hopping through the Caribbean. A passenger he met on the flight signed up as a hostess, such being the compulsion of the business, and they meet now and then on some romantic isle when their tours cross. Among the other purveyors of smiling sunshine aboard Resort's flights are two former pilots, one former cop, one ex-crewman on a sailing ship, and a quondam teacher in a private school.

After a rigorous training program the tour guides must remember to warn passengers not to go drinking in native places, must make out all forms and questionnaires for everybody, must carry kaopectate, strep-

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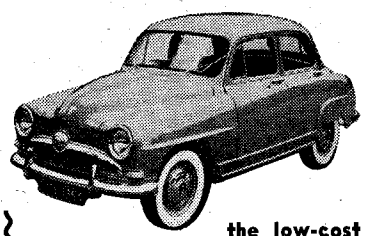

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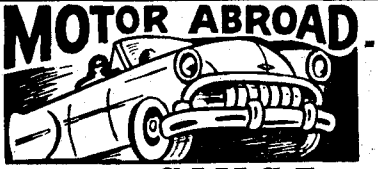

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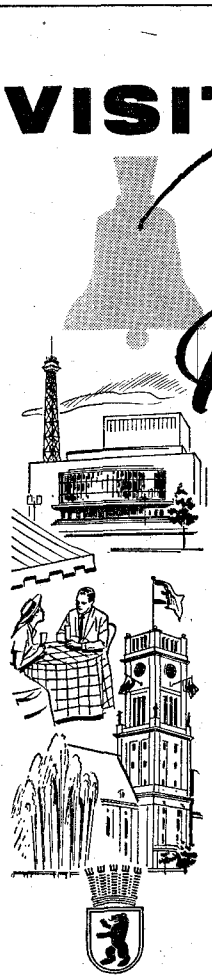
tomagnin, and thalamin, must know that Dr. Francisco Sarmiento is the best doctor in Varadero, Cuba (telephone: 214), must be aware that the local movie theatre shows films in Spanish on Thursday and Saturday and in English on Sunday, must remember to shunt the group out of the voodoo ceremonies before an animal is sacrificed, so the women don't get sick. Also, must remind passengers to look out of the window to see the Overseas Highway en route from Miami to Havana and must suggest that shells can be collected with great success along the beach at Varadero and be imported without restriction.

At beach parties Mr. Leslie, who is nimble of voice and handsome of physiognomy, is also called upon to sing, especially the melodies of "South Pacific." After one such night that edged precariously to the brink of dawn Tour Leader Leslie finally fell into bed. Shortly thereafter there was a sprightly knock on his door. Turned out to be an early-rising passenger. It was 5 A.M.—time to go shell collecting. —HORACE SUTTON.

Traveler's Tales

SHOPPER'S ALMANAC: By all odds **"The Shopping Guide to Europe,"** by David and Marian Greenberg (Harper $3.50), is far and away the best book of its kind ever seen by this department. It combines an absolute welter of fact which, spot-checked against the personal experience of this corner, is accurate, exact, and objective. Largely the book is a run-down of each European country, outlining the best buys and giving addresses where to find the merchandise and advice on how best to buy it. Stuffed in between the lines are such bits as if you wait until the last all ashore has sounded the women from Cobh who board the tenders to sell laces and such will drop their prices to an extraordinary low; where to shop in London when it rains; the fact that one-quarter the asking price in a flea market will bring you off well ("if you pay one-half, charge it up to Marshall Plan aid . . ."). The chapter on Germany may be gibberish to everyone else, but anyone in the market for a camera will find it one of the most complete, detailed studies on the subject compiled anywhere. Each chapter opens with a conversion table for the appropriate currency, the back of the book is loaded with such things as a list of perfumes protected by U.S. trademarks, and the limitations imposed on their import. The front of the book includes some assorted travel tips, good ones too, like where to buy your return passage in francs, and the intelligence that the only difference between first-class and third-class in Ireland is the price.

OVERHAULED TRAVELERS' TALES: Let's Halt Awhile in Britain and Ireland. By Ashley Courtenay. British Book Centre. $2. The twenty-first edition of the book with the eminently British title by the eminent British counterpart of the eminent Duncan Hines. **The Poor Man's Guide to Europe.** By David Dodge. Random House. $2.95. The corner-cutter's instruction sheet for finding the bargains abroad. A reissue of the 1953 success. **The Land of Italy.** By Jasper More. British Book Centre. $4.50. Enlarged edition in the small-type, fact-filled, super-urbane, architecturally-slanted British tradition. **Footloose in France.** By Horace Sutton. Rinehart. $4. Substantial revision, sixth edition of the first of the footloose series by the conductor of this space. —H. S.



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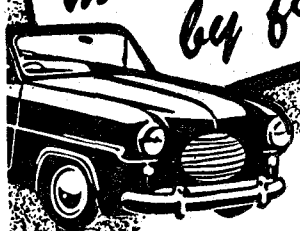

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Workouts for Writers

SR's ANNUAL PREVIEW OF SUMMER CONFERENCES

By GORHAM MUNSON, *author of "The Writer's Workshop Companion," editor of Hermitage Press, and indefatigable lecturer at and chronicler of summer writers' conferences.*

THE "writers' conference bums" will soon be taking to the road again. Drury College Conference leads off on April 9, University of Pittsburgh follows on April 21, and on May 1 comes the Ohio Verse-writers' Conference. For June, July, and August, conferences are scheduled in clusters.

Vincent McHugh was the first instructor I heard calling himself "a writers' conference bum" when he was teaching his way a few summers ago from Denver to Kansas City to Columbia, Missouri, and finally to Durham, New Hampshire. Maybe he coined the inelegant appellation; maybe he picked it up on the Western conference circuit. When, however, I heard Allen Tate introduce himself to an evening audience last June at the University of Connecticut Writers' Conference as "just a writers' conference bum," I realized that this rough designation was accepted in the best literary circles. It means a migratory literary worker—one who works his way across a big stretch of our country by getting on the staffs of two, three, or more conferences in a season. It should be added that the "bum" is usually a big attraction wherever he lectures—and it has been learned that it's the names on a staff that are the deciding factor with many in choosing which conference they will attend.

This is a nervous time of year for the directors of writers' conferences as they try to get their brochures—at last—to the printer. Their state of mind has been very well described in a letter Henry V. Larom, director of the Montana State University Round-up of the Arts Writers' Conference, included with his directory notice for this year's *SR* survey.

"Running the Montana State University Writers' Conference," he wrote me, "is a bit like lighting a fire on a wet camp ground. It takes a lot of preparation, a good deal of care, but if done correctly, the result is a warming experience.

"First, you must find a likely spot. I use the University Faculty Club because the main room is comfortable, informal, and as different as possible from a classroom. Also, there are smaller rooms available for plenty of manuscript conferees.

"Next, you must gather a few top-flight authors to kindle the imaginations of the conferees. If you are as lucky as I have been and have been able to get writers like Walter Van Tilburg Clark, Van Wyck Brooks, and Allan Nevins, you have little to worry about . . . except the conferees!

"Gathering them requires listings (before you are ready) in such magazines as *The Saturday Review*, advertising, a booklet, personal letters to creative writing groups, endless efforts at publicity stories, endless correspondence and follow-ups, hours of hard and often dull work.

"At last, when you have gathered your authors and your conferees and have them comfortably settled in attractive surroundings, comes the chilly moment when you strike the match. You stand up and introduce the staff to the students. Here at last, if the preparation is good, the fire kindles. The authors seem to enjoy giving the best they have without stint. The conferees are eager for both stimulation and manuscript criticism. From then on, I find that I can simply sit before the flames."

The first writers' conference was held in 1926. There are four others that have existed fifteen years or longer. Yet each year directors probably wonder if writers' conferences have made a permanent place for themselves in the American educational scene.

"A year ago this time," Philip B. Daghlian, director of the Indiana University Writers' Conference, wrote me, "I suspected that the bubble had pretty well burst after the more than fifty conferences that were scheduled in 1952. Yet last summer we did very well, with an enrolment of almost sixty. We had an unusually congenial staff, who were not only still speaking to each other at the end of the week, but actually wound up their stay here with a private party just for themselves the last night. The students seemed to be somewhat better in quality than has been our lot in some years . . . one can never predict how a given conference will turn out."

It is true that the mortality rate of conferences is fairly high. The conferences at the University of Washington, Kansas State, University of Kansas City, Olivet are no more. This year Henry Harrison Kroll has discontinued the Beersheba Springs Writers' Conference, which had been running since 1948, and the University of Missouri conference, founded in 1947, is also suspending, the University budget having been drastically cut by the State Legislature. But in general the course of a writers' conference is this. It runs at a deficit the first years. It demonstrates, however, that it can attract fifty or more students each year. The sponsoring institution sees the "break-even point" in sight and realizes that the conference brings life of an exciting kind to the campus. The sponsor likes the results in terms of publicity, likes to have the distinguished staff visit the campus, likes the quality of manuscript brought by the student. The "go-ahead signal" is given, and this particular conference may expect backing for years to come.

THROUGH the kindness of Elizabeth Abell, associate editor at Ballantine Books, I have been given a glance at the proofs of an anthology which Ballantine will issue on May 19 that will, I think, forever refute such critics of writers' conferences as Carl Carmer and Kenneth Roberts. "American Accent" is a Bread Loaf anthology. It is edited by Elizabeth Abell, a one-time student at Bread Loaf, and consists of fourteen stories by writers who taught at Bread Loaf or held fellowships there or enrolled as members of the pioneer writers' conference. Among the fellows and students represented in this volume are A. B. Guthrie, Jr., Carson McCullers, Josephine Johnson, Isaac Asimov, Stanford Whitmore, Ruth Goodwin, Miriam Rugel, Josephine Winn, and James Still. Among the Bread Loaf faculty represented are Wallace Stegner, May Sarton, Jessamyn West, Richard Wilbur, and Warren Beck.

Several writers preface their stories with statements about Bread Loaf. Wallace Stegner, for example, says: "Insofar as I am a writer, I am a bet-

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ter writer for what Bread Loaf has taught me. I will learn more next time I go." And student Miriam Rugel says: "It was my first meeting with other people who had found and chosen seriously the work I had found and chosen. It was my first opportunity to present a body of work to experienced and objective critics. It meant receiving direct endorsement of my daring, for writing has always seemed this to me, and the kind of encouragement that held firmly over a longer and sometimes more lonely period than I suspected at the time." At intervals through the volume are "Letters to a Young Writer" by Elizabeth Abell which give an excellent picture of Bread Loaf in session.

Do real writers benefit from attending a good writers' conference? "American Accent" will be convincing proof that they do.

It will be noticed by anyone scanning the directory that follows this article that writers' conferences tend to divide into those that last from one to three weeks and those that last from one to four days. Examples of the long-term conference are Bread Loaf, Colorado, New Hampshire, and Chautauqua. Examples of the short-term conference are Maine, Oklahoma, Southwest Conference at Corpus Christi, and the Northeast Conference.

I have asked Theodore Morrison, director of the Bread Loaf Writers' Conference, to state the case for the ten-day or longer conference.

"On the question of the two- or three-day conference as against a longer one," Mr. Morrison says, "it seems to me purely a question of purpose. 'Conference' is a word that can include different purposes . . . At Bread Loaf we (still and always!) try to educate, by lecture, by classroom session, by private interview for criticism of student work. This is our purpose, and two weeks is a very limited time. But on the premise that the Conference members are adult and have accumulated a store of past work to be appraised and discussed, much can be done in our intensive fortnight. College students with one or two semesters at their disposal write as they go along; at Bread Loaf people come with their offerings already written, and this makes possible a productive though intense scrutiny in two weeks. We'd find it hard to accomplish anything in less; there are some advantages, though, in the limitation to a fortnight. More would begin to dilute the intensity which is one of the features of the experience."

AND here is that long-experienced teacher of writing, W. S. Campbell (Stanley Vestal), to put the case for the short writers' craft conference.

"At the University of Oklahoma after sixteen years' experience, we find that a three-day writers' conference suits and serves our patrons best. They are interested primarily in writing for publication in books and magazines or for films, radio, and TV; they want practical advice and instruction and are not much interested in social functions or in learning to write by osmosis. A short program permits a small fee and that allows talented but impecunious students and beginners to attend. On a modest budget the short session enables us to get good speakers without raising the fee. Busy authors, publishers, editors, critics, and literary agents are seldom willing or able to drop their work to attend the conference for a longer period. And even gentlemen of leisure hardly require more time to tell our patrons what they wish to know.

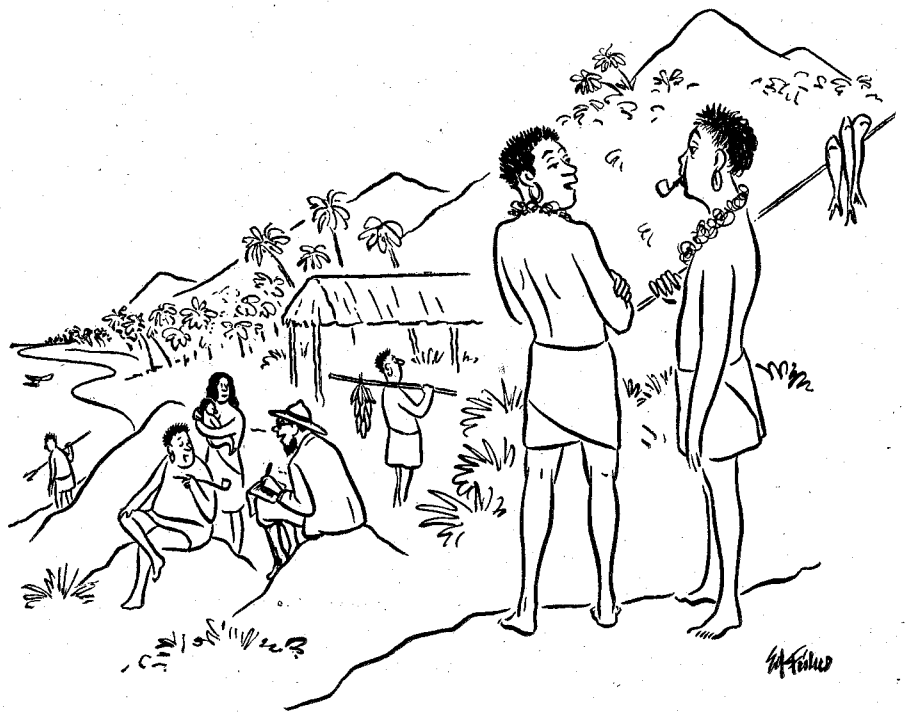
"A short program also generates more enthusiasm and stimulation, and sometimes people can hardly wait for the conference to end, impatient as they are to get back to work on their own projects.

"By tucking our conference into the three-day vacation between the spring semester and the summer term, we are enabled to serve writers attending either session, at little expense to them. Also during that time we have at our command everything which the campus affords in the way of dormitories, dining room, auditoriums, and conference rooms. Thus we are able to accommodate the 300 usually in attendance."

As last year, in compiling the directory below I have tried to limit it to bona fide writers' conferences. I have distinguished the writers' conference, on the one hand, from summer-school writing courses of five or six weeks' duration, and on the other hand, from art-colony seminars in which there is a writing course along with courses in the fine arts. The bona fide writers' conference has these characteristics: it is short, open to writers not seeking academic credits, professional, communal, and centered upon manuscript criticism.

BREAD LOAF WRITERS' CONFERENCE, under auspices of Middlebury College, will meet at Bread Loaf, Vt., August 18 to September 1. The oldest writers' conference, it was founded in 1926 with John Farrar as director. He was succeeded by Robert M. Gay of Simmons College. Since 1932, Theodore Morrison has been Director. Staff: Saul Bellow, Fletcher Pratt, Louis M. Lyons, William Sloane, John Ciardi, Rachel Mackenzie, Eric Swenson, Richard Wilbur. Visiting lecturers: Robert Frost, Willy Ley, Lincoln Barnett. Music by Rowland Sturges, pianist. Without lessening of attention to novel, short story, and verse, Bread Loaf this year is seeking to present the best possible program in non-fiction writing. In addition to Fletcher Pratt, currently Bread Loaf's veteran staff member in length of service, Louis M. Lyons, curator of Nieman Fellowships at Harvard, editor of "Nieman Reports," and news commentator, WGBH, Boston, will instruct in non-fiction. Visiting lecturers Willy Ley and Lincoln Barnett will also be of non-fiction interest. Fee covering room, board, and tuition: for Contributors who submit manuscript, $160-210; for Auditors, $135-185, depending on accommodations desired. Competitive fellowships available to candidates nominated by editors, agents, writers. For catalogue, address: Summer Schools Office, Middlebury College, Middlebury, Vermont.

CHAUTAUQUA WRITERS' WORKSHOP, under auspices of Chautauqua Institution, Chautauqua, N. Y., was established in 1947 and will hold its eighth annual session for three weeks, July 12-July 30. Syracuse University through its Chautauqua Center will grant graduate and undergraduate credit to Writers' Workshop students who qualify. Director: David Morton, who will also conduct the Poetry Section. Co-director: Margaret Widdemer, who will conduct the Fiction Writing Section and will also give a special short course on the Roots and Background of Poetry during the first week. Staff: Diggory Venn (Non-fiction Prose); Mrs. Diggory Venn in charge of the social program; Marjorie B. Paradis (Juveniles). The Workshop attendance averages about fifty full-time registrants, together with others, especially



"The one I liked best is Margaret Mead."

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auditors, whose stay in Chautauqua is limited to one or two weeks. Concerts by the Chautauqua Symphony Orchestra, Walter Hendl, conductor, and a series of operas and plays are available to Writers' Workshop students in the evenings. Tuition fees for non-credit students: $25 for each course, including a manuscript conference; for all three courses, the combined fee is $60. The short course on Juveniles conducted by Marjorie B. Paradis is $10, including a manuscript conference. Fees for credit students are somewhat different. For full information, write Mrs. Ruth Skinner, Registrar, Chautauqua Summer Schools, Chautauqua, N. Y.

THE WRITERS' CONFERENCE IN THE ROCKY MOUNTAINS, under the auspices of the University of Colorado, meets at Boulder, Colo., July 26-August 14. Founded in 1930, this will be the 21st Boulder Conference. Director: Don Saunders. Staff: Philip Wylie, Rolfe Humphries, John Kouwenhoven, Fred Coe, Donald Berwick, C. E. Scoggins, Paul Carter. Workshops in novel, short story, poetry, television drama, non-fiction, juveniles, and writing-and-marketing problems. Staff instructor for juveniles to be announced. Tuition: $48 minimum for three one-week workshops; maximum fee of $98 covers tuition for all workshops. Room and board from $26 to $36 per week. Last year's registration: 120. For bulletin, address Writers' Conference, University of Colorado, Boulder, Colorado.

WRITERS CONFERENCE AT THE SUMMER SESSION OF COLUMBIA UNIVERSITY, a special service to students registered in creative writing courses in the summer session, runs from July 19 through August 5. Established 1951. Director: Vernon Loggins, associate professor of English. Guest speakers: Leonie Adams, Stanley B. Frank, Edmund Fuller, Norris Houghton, Harry Shaw, and other writers, editors, publishers, and radio and TV experts. General assemblies, 5 to 6 p.m., Mondays through Thursdays, in Harkness Theatre; conferences in various offices and classrooms. Last year's enrolment about 150. All conference meetings open without fee to all students registered in the summer session but are not open to unregistered persons. For further information, write Director of the Summer Session, Columbia University, New York 27, N. Y.

UNIVERSITY OF CONNECTICUT WRITERS' CONFERENCE, under auspices of Division of Extension, University of Connecticut, will meet at Storrs, Conn., June 27 through July 2. Established 1950. Director R. W. Stallman is on leave this year. Coordinator of the conference will be Leonard F. Dean, head of the English Dept. Staff: John Malcolm Brinnin, Malcolm Cowley, Elizabeth Enright, Alfred Kazin, Frances Gray Patton. For fees and other information, address Writers' Conference, University of Connecticut, Storrs, Conn.

DRURY COLLEGE WRITERS' CONFERENCE, sponsored by Drury College Adult Education Program with the cooperation of the Department of English, will hold its annual session, April 9 and 10, at Drury College, Springfield, Mo. Founded 1950; outgrowth of an increasing interest in creative writing in the Ozarks. Director: Adelaide H. Jones. Staff not completed at deadline for directory but will include Shirley Seifert, novelist, and Edith Patterson Meyer of Abingdon Press, with approximately eight other writers and editors. Tuition, $3 for registration for two days, $2 additional if a manuscript is submitted. Classroom talks, round tables, evening lectures, personal manuscript consultations. Last year's registration: 140. For information, write Adelaide H. Jones, General Chairman, Writers' Conference, Drury College, Springfield 2, Missouri.

HUCKLEBERRY MOUNTAIN WORKSHOP CAMP, INC., Hendersonville, N. C., a non-profit educational institution for the arts, which contemplated skipping its writers' conference in 1953 finally appointed Ruth Caldwell acting director and held its regular session. Plans are partly made for 1954. Ann Moreton will instruct in feature articles, July 5-18; Ruth Harris in fiction and Helen Diehl Olds in juvenile fiction, July 18-August 1; Vivian Laramore Rader in poetry, August 1-15. Another August instructor in fiction is to be appointed. There will also be workshops in painting, photography, ceramics, etc. For booklet, write Huckleberry Mountain Workshop Camp, Inc., Hendersonville, N. C.

INDIANA UNIVERSITY WRITERS' CONFERENCE, Bloomington, Ind., will be in session July 11-17. Founded 1940. Director: Philip B. Daghlian. Staff: Paul Pickrel, J. F. Powers, Robert Coughlan, Elizabeth Yates, Richard Wilbur. Special feature: Indiana Authors' Day, July 11. Rates: $15 for one workshop, $12.50 for second workshop; auditors at half-fees. Room, $2.50 per person per night. Board at moderate rates. Last year's registration: approx. 60. For brochure, write Philip B. Daghlian, Indiana University Writers' Conference, Bloomington, Ind.

KANSAS WRITERS' CONFERENCE, under auspices of University Extension and the William Allen White School of Journalism and Public Information, University of Kansas, will meet five days, June 28-July 2, at Lawrence, Kan. Founded 1948 under leadership of Ray B. West. Suspended 1950-1952. Resumed 1953 under direction of Frances Grinstead, novelist and teacher of magazine writing. Director: Frances Grinstead. Staff: Betty Finnin (fiction), Dorothy Brown Thompson (poetry), George McCue (non-fiction), Edward B. Hungerford (juvenile writing). Fee covering tuition and some manuscript criticism, $25. Additional criticism at fees stated in brochure. University Extension will arrange for rooms at $2.50 a day, and inexpensive meals may be had in cafeteria of air-conditioned Student Union, where sessions are held. For brochure, write Frances Grinstead, School of Journalism, University of Kansas, Lawrence, Kan.

LAURENTIAN WRITERS' CONFERENCE, the only writers' conference in Canada, will be held at Sun Valley Lodge, Trout Lake, Province of Quebec, Canada, August 22-29. Founded 1953. Director: Miss E. Louise Cushing, novelist. Staff now being formed; Jan Westcott and Ronald J. Cooke of last year's staff will return. Manuscripts should be submitted well in advance. Personal conferences, round-table discussions, motor trips to Mont Tremblant and Ste. Agathe. Tuition: $25. Criticism rates: $10 for two short stories or one novel. Special board rate for college students, $25 per week. Room-and-board rate for others, $40 to $75, depending on accommodation selected. Last year's attendance: 12. Registration limited to 30. For brochure, write Miss E. Louise Cushing, Director, 808 Buchanan St., St. Laurent, Montreal 9, P.Q., Canada.

STATE OF MAINE WRITERS' CONFERENCE will have a three-day session, August 25-27, at Ocean Park, Me. On August 26 there will be a writer-editor forum (Loring Williams, William E. Harris, Adelaide Field, Harold Gleason, Ethel Eaton, Louise Darcy) and talks by Robert P. T. Coffin, Richard Merrifield, and poetry tournament. On August 27 there will be talks by Charles Rawlings, David Woodbury, and Owenita Sanderlin. Other speakers to be announced. Registration, $1.50 per day. Address inquiries to Doris Ricker Marston, chairman, Cape Neddick, Me., or Adelbert Jakeman, advisory chairman, Ocean Park, Me. For accommodations, write the Ocean Park Hotel, headquarters of the conference.

MONTANA STATE UNIVERSITY ROUNDUP OF THE ARTS WRITERS' CONFERENCE will be held from July 19 through July 25 at Missoula, Mont. Founded 1949 as part of a plan for a festival of the arts and directed by the late Joseph Kinsey Howard. Director: Henry V. Larom. Staff will include Walter Van Tilburg Clark (fiction), J. Frank Dobie (non-fiction), Alan Swallow (poetry), and others to be announced. Conference can serve also as the first week of a five-week course for university credit in writing the novel and a five-week course in writing the short story, both given by Walter Van Tilburg Clark. Tuition: $25, including personal conferences on manuscripts. Moderate living costs on campus. Near Glacier and Yellowstone Parks. Attendance last year 45, not including University students. For information and booklet, write H. V. Larom, Montana State University, Missoula, Mont.

UNIVERSITY OF NEW HAMPSHIRE WRITERS' CONFERENCE, under auspices of University of New Hampshire, will meet at Durham, N. H., August 16-27. Founded 1938. Director: Carroll S. Towle. Staff: Ella Shannon Bowles, Robert P. T. Coffin, Loyd Haberly, Charles Angoff, Loring Williams, Frederick Packard, Shirley Barker, Curtis Thomas, Edmund Cortez, Elizabeth Yates, Mavis McIntosh. Fees: contributors, entire conference, $55; contributors, one week, $34; auditors, entire conference, $47.50; auditors, one week, $26.50. Room and board for entire conference may be obtained at special rate of $30. Some scholarships available. For brochure, write Carroll S. Towle, Chairman, University of New Hampshire Writers' Conference, Durham, N. H.

EASTERN NEW MEXICO WRITERS' WORKSHOP, under auspices of Eastern New Mexico University, will meet June 10, 11, 12, in the new library on the campus of Eastern New Mexico University, Portales, New Mex. Director: Dr. E. Debs Smith. Staff: S. Omar Barker, Elsa Barker, Jack Williamson, H. Grady Moore, others to be announced. Subjects: the novel, short story, fact article, play, comic strip, poetry, Southwestern material for writers. Fees: $5 for auditors, $7 for those seeking university credit of one hour. Auditors may have their work criticized. For brochure, write E. Debs Smith, Director, Eastern New Mexico Writers' Workshop, Eastern New Mexico University, Portales, N. M.

NORTHEAST WRITERS' CONFERENCE will meet at the auditorium of Higbee's Department Store,

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Cleveland, Ohio, June 17, 18, 19. Founded in June, 1952, this conference is now semi-annual; it met in June 1953 and in January 1954. Director: Irving Leiberman, teacher at Western Reserve University and magazine writer. Speakers on TV writing, magazine writing, and adult and juvenile books now being arranged for; speakers at previous conferences have included Hiram Haydn, Betty Finnin, Herbert Gold, George Shively, David McDowell. Attendance has increased from 75 at the first conference to 205 last January. Fees, $10 per day. Seminars, manuscript criticism and marketing advice. For information, write Irving Leiberman, Director, Northeast Writers' Conference, 1555 Luxor Road, Cleveland 18, Ohio.

NOTRE DAME WRITERS' CONFERENCE, under auspices of University of Notre Dame, will meet June 28-July 3 on the Notre Dame campus. Founded 1949. Director: Louis Hasley. Local staff: John T. Frederick, Richard Sullivan. Visiting staff: Warren Beck, Anne Fremantle, Henry Rago. Workshops in poetry, fiction, and the teaching of creative writing. Tuition: $20 for first workshop, $15 for second, $10 for third. Last year's registration, 61. Address all communications to the Director, The Writers' Conference, Box 9, Notre Dame, Indiana.

OHIO VERSEWRITERS' CONFERENCE, under auspices of Ohio Poetry Society, will meet for one day, May 1, at the College of Wooster, Wooster, Ohio. Founded 1951. Director: Maude Miller Girardeau. President of the Ohio Poetry Society: Maribel Coleman Haskin. Program: "Round Table on Publication Trends" conducted by Loring Williams; "The Summer Conference," conducted by Ralph Kinsey; and "Word Choice," conducted by Professor Harry Ridenour of Berea. Keynote speaker: Dr. Henry Taeusch of Wooster College on "What Is Happening to Poetry Today." Poetry analysis session for poems submitted by registrants. Low registration fees. For information, write Maude Miller Girardeau, 30126 Lake Road, Bay Village, Ohio.

SHORT COURSE IN PROFESSIONAL WRITING, under auspices of University of Oklahoma, will meet June 8, 9, 10 in air-cooled auditorium of the Oklahoma Memorial Union at Norman, Okla. Founded 1938. Director: W. S. Campbell (Stanley Vestal). Open to anyone interested in writing for publication. Tuition: $10. Last year's enrolment: 300. For information write W. S. Campbell, School of Journalism, University of Oklahoma, Norman, Okla.

OMAHA WRITERS' CONFERENCE, under auspices of the Omaha Writers' Club, will take place May 21-23 at the Paxton Hotel, Omaha, Neb. Founded 1946. Director: Mrs. Warren C. Schrempp. Staff: Shirley Seifert, Frank Bennett, Bernice Slote, Dr. L. V. Jacks, and others to be announced. Tuition, $6 for all lectures, $1 for individual lectures, $5 for individual manuscript criticism. For information, write Mrs. Warren C. Schrempp, 5846 Woolworth Ave., Omaha 6, Nebr.

PACIFIC COAST WRITERS' CONFERENCE, under auspices of the Division of Language Arts, Los Angeles State College, will meet on the State College campus June 21-July 9. Founded 1953. Director: Frederick Shroyer. Staff and visiting lecturers: Paul Wellman, Wirt Williams, Paul Jordan-Smith, David Brown, Donald Powell Wilson, William Campbell Gault, Frederick Brown, Henry and Catherine More Kuttner, Leo Politi, Ben Benjamin, Robert Raisbeck, and others. Special lectures and symposia on all kinds of fiction writing and writing for films and television. Conference will carry three units of summer session credit for students who register for credit but will be open to any one on a special student basis. Tuition, $30. Last year's registration: 75, about 40 applications turned down. For further information, write Professor Frederick Shroyer, Los Angeles State College, 855 North Vermont Ave., Los Angeles 29. Cal.

PHILADELPHIA REGIONAL WRITERS' CONFERENCE, under auspices of a number of writers' clubs in the Philadelphia area, was established in 1949. Its sixth conference will occur on June 16-18 at the Bellevue-Stratford Hotel, Philadelphia. Co-ordinator: Mrs. Olga P. MacFarland. Staff: William E. Harris, John W. Alexander, L. H. Taylor, Martha Foley, Austin J. App, Judith Unger Scott, Lois Goutman, Richard Sutcliffe, John H. Powell, Caskie Stinnet, Charles Lee, Pauline Bloom, Evelyn Nevin, Malcolm Stewart, Margaret Widdemer, Hannah Lees. Guest speakers: Carl Carmer, Stephen Whicher, Al Bendiner, George and Helen Papashvily, Paul Hoffman, Dr. Earl Rudisill, and others. Twelve prize contests. For program, contest rules and other information, address Mrs. Gladys Knipe, Registrar, 1715 Walnut St., Philadelphia, Pa.

WESTERN PENNSYLVANIA CONFERENCE FOR READERS AND WRITERS, under auspices of English Department of the University of Pittsburgh, will meet April 21-22 at the University of Pittsburgh. Founded 1945. Director: Edwin L. Peterson. Speakers and panel members: Avery M. Bernhard, Malcolm Cowley, Manuel Komroff, Lee Rhodes, William Wood, Gorham Munson. Conference is part of a major in writing at the University, a program in which students study not only literature but also the art and craft of writing. No fees, no manuscript criticism. Attendance last year: about 700. For information, write Edwin L. Peterson, University of Pittsburgh, Pittsburgh 13, Pa.

CONFERENCE OF SOUTHWEST WRITERS AND WRITERS' WORKSHOP, under auspices of Arizona State College, will be held on the campus of Arizona State College, Flagstaff, Ariz., June 21-July 2. Established 1951. Directors: Weldon F. Heald, Phyllis W. Heald. Staff to be announced. Direct help with manuscripts by visiting writers. The object is to encourage the literature of the Southwest and to bring aspiring writers into contact with this region. Conference may be taken for undergraduate or graduate credit. End of Workshop coincides with date of annual All-Indian Pow Wow at City Park, Flagstaff. Trips to such points of interest as the Grand Canyon, Oak Creek Canyon, Sunset Crater, and Navajo and Hopi Indian reservations may be arranged. Tuition: $15 for two workshops. Room and board, $29 to $34 for the two weeks, depending on accommodations. For brochure, write the Registrar, Arizona State College, Flagstaff, Ariz.

SOUTHWEST WRITERS CONFERENCE, under auspices of The Byliners, South Texas writers' group, will meet at Robert Driscoll Hotel, Corpus Christi, Tex., June 5-8. Founded 1944. Director: Dee Woods. Staff: Harrison Smith, Hodding Carter, J. Frank Dobie, Harnett T. Kane, Walter Prescott Webb, Frank Wardlaw, Lon Tinkle, Margaret Young, Alden H. Norten, Dillon Anderson, J. Meredith Tatton, Carol Huff, Ruel McDaniel, Emilie and Fritz Toepperwein, Elsa and S. Omar Barker, Marvin Hunter, Fred Gipson, Samuel W. Taylor, Joe O. Naylor, M. D. McElroy, Ed Kilman, and others. Lectures, workshops, clinics. Some special features: autograph party with 1,000 guests, personal consultation with editors and publishers, entertainment that includes sailing, beachcombing on Padre Island, a visit to King Ranch. Conference concludes with an Awards Dinner at which $1,000 in cash prizes are presented. Registration fees: $25 for contributors, $15 for auditors, Scholarships available. Accommodations: hotels, courts on the beach—not expensive. Last year's registration: 327. For $1,000 contest rules and brochure, write Dee Woods, 406A So. Carancahua, Corpus Christi, Tex.

THE WRITERS' CONFERENCE OF THE UNIVERSITY OF UTAH, under auspices of the University, will meet at Salt Lake City June 21 through July 2. Founded 1947. Director: Brewster Ghiselin. Staff: Richard Eberhart, Whit Burnett, and others. Workshops in poetry, short story, and novel. Tuition: $25 to $45; manuscript fees, $5 to $15. Last year's attendance: 55. For bulletin, write Writers' Conference, Annex 292, University of Utah, Salt Lake City 1, Utah.

THE FICTION WRITERS' CONFERENCE, under the auspices of Windham College, will be held at Putney, Vt., August 15-28. Founded 1946 at Marlboro College, later given by Vermont Institute of Special Studies. Director: Walter Hendricks. Staff and lecturers: Charles Glicksberg, Edmund Fuller, Charles Jackson, Leonard Bishop, John Burress, and others. Devoted exclusively to fiction. Morning lectures, afternoon round tables, evening lectures, and personal conferences on individual problems. Rate for tuition, board and room, $150—single room extra. Last year's registration 40. For brochure, write Walter Hendricks, Director, The Fiction Writers Conference, Putney, Vt.

LEAGUE OF VERMONT WRITERS' INSTITUTE, under auspices of University of Vermont, will meet at Fleming Museum, University of Vermont, Burlington, Vt., July 13-14. Chairman and speakers to be announced. Lectures, clinics, discussions, individual conferences. No registration fee. Address inquiries to Vera A. Perkins, Secretary, League of Vermont Writers' Institute, 242 South Main St., Rutland, Vt.

CHRISTIAN WRITERS AND EDITORS' CONFERENCE, under joint auspices of the Board of Education and Publication of the American Baptist Convention and the National Council of the Churches of Christ in the U.S.A., will meet at the American Baptist Assembly, Green Lake, Wis., June 26-July 3. During winter and spring brief regional conferences were held in Redlands, Calif., and Framingham, Mass. Director: Dr. Benjamin P. Browne. Staff: Roland E. Wolseley, William B. Mowery, Edith Lovejoy Pierce, Edith T. Osteyee, Mr. and Mrs. J. Alvin Kugelmass, Eugene A. Nida, Stanley I. Stuber, Bertie Cole Hays, Henry M. Bullock, Virgil E. Foster, Norman F. Langford, Mildred A. Magnuson, Ward S. Miller, Glenn McRae, E. Lee Neal, Harold L. Phillips, Mazelle W. Thomas, Peter Gordon White, Gustav K. Wiencke. A second week, July 3-10, is available for those wishing to remain on the conference grounds for writing under experienced teachers. Registration fee: $10 for first week, $15 for two weeks, the second week being open only to those attending the first. For information, write Dr. Benjamin P. Browne, 1703 Chestnut St., Philadelphia 3, Pa.

God-Fearin' Key

Continued from page 12

germ that has got into the body of your dear child." Medical Science indulges in no such nonsense. It seeks to ascertain what causes typhoid, how it can be prevented, how it can be cured. But the political candidate who takes this calm, rational line is likely to fail as against one who screams his moral condemnation of Communism, while the State Department official who addresses himself to the one argument moving to other peoples might find his loyalty questioned. So are we undone by a specious godliness.

It is also our emetic practice frequently to identify God or Christ with various lay, pressure, or business groups. Let me cite a notorious example. A few years ago, in a best-selling book, its advertisingman writer "proved" that Christ was able to spread his doctrines because at heart he was an advertising man. And only yesterday God was presented as a *laissez-faire* enterpriser; holder of the patent on "God's law of supply and demand."

On February 11, 1953, Mr. Ezra Taft Benson, Secretary of Agriculture, presented God in this form when he addressed an organization that is necessarily little preoccupied with otherworldly affairs: the Central Livestock Association, Inc. Its members were, however, worried by the falling prices of cattle when the Secretary spoke to them at St. Paul, Minnesota. There he read them a number of homilies. "Our rural people," he said, "are today the strongest bulwark we have against all that is aimed, not only at weakening, but at the very destruction of our American way of life." Farmers, that is, are virtuous. But city folk are wicked. If this is true, we are lost. There are nearly six times as many of our people off the farms as on them.

As for the old saw of rural virtue and urban wickedness, the Bureau of Internal Revenue holds that farmers are among our most ingenious tax dodgers. Professor Hooton, the Harvard anthropologist, says conditions of rural life are such that rural people commit little petty crime. "They must rape, murder, or behave." And in any event, a huge fraction of our crops is produced by big corporations rather than by the "noble, honest, independent farmer," as they called him in the 1820's. Nonetheless, says the Secretary, casting a bilious eye upon shameless Babylonians in their Omaha towers, farm people

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know that "'as ye sow, so shall ye reap.' America and the world must learn this eternal truth."

We have imperiled farmers' souls. Since, said the Secretary, man is a "child of God . . . you cannot build independence by taking away man's initiative . . . For what doth it profit if we gain the whole world and lose our souls?"

Farm support prices, if not anti-Christian in this view, are anti-spiritual. Nearly forty years ago a similar argument was made against Henry Ford when he initiated the radical daily wage of $5 for his workingmen. *The New York Times* and *The Wall Street Journal* decried it on mundane and spiritual grounds. This high wage, they said, would ruin other manufacturers who tried to meet it. But, they continued, far worse was it that such riches as $5 a day in the hands of workingmen unaccustomed to wealth could only lead them into debauchery at the peril of their souls.

THE Secretary seems to believe that Government aid to farmers is immoral. (Industry, however, made of sterner stuff, is able to withstand the spiritual debilitations of tariff subsidies, and no less stalwart are those toilers in the vineyards of the Lord—the airlines, railroads, and merchant marine—who have not been visibly corrupted by Federal subsidies.) He therefore exhorted his audience to stop wallowing in materialism. "God help us," he said, "to help raise our sights beyond the dollar sign, beyond material things."

Here the Secretary joins with millions of foreigners, from Calais to Calcutta, who tell us that we are just a dirty bunch of materialists. (Yet they do not object to eating our materialist wheat, warming themselves with our materialist coal, plowing with our materialist machines.) But let us take Mr. Benson at his word. If we are to advance our spiritual estate by less emphasis on material things, are we to debase the spiritual estate of others by showing them the way to more material things?

Consider the East. Its people pride themselves (a curious spiritual anomaly) upon being more spiritual than we. Yet is not our Point Four program of technical aid to underdeveloped, overpopulated Eastern countries designed to increase the material possessions of their godly people and so keep them out of the clutches of "godless Communism"? If we are sinning against them by so doing, ought not we refrain lest gaining the world, they lose their souls?

I have no doubt of Mr. Benson's

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sincerity or wholesomeness of purpose. Perhaps, however, he will permit me the doubt that God is an advocate of *laissez-faire* or a hopelessly romantic follower of Sockless Jerry Simpson. We know, moreover, that when feudalism was stubbornly giving way to capitalism, lords of the manor held that God was a feudalist while capitalism was the work of the devil. And we know, too, that in pious eighteenth-century New England, when a slave importer heard that his ship had crossed the bar with its human cargo intact, he got down on his knees and thanked God for having brought another group of heathen within the sweet dispensations of Christianity.

IT would seem, then, that we might well render unto God the things that are God's and not drag him into our quarrels about the price of porkchops or the acreage to be planted to broom corn; to say nothing of using him as a banner in political campaigns. As for myself, I wish that politicians and businessmen would not remind me of my duty to God. I am his child as much as they, and as much or as little, aware of his purposes as they. I certainly am not convinced that God is glorified among men, or our spiritual content is increased, by the political convention that makes him out to be a party hack or by the politician-economist who holds him out to be the guiding factor in the price of potatoes.

Finally, one may ask: Wasn't something said long ago about cleansing the outside of the cup while leaving the inside immaculately filthy?

LITERARY I.Q. ANSWERS

1. Rudyard Kipling: "The Just-So Stories." 2. Selma Lagerlof: "The Adventures of Nils." 3. Maurice Maeterlinck: "The Blue Bird." 4. Rabindranath Tagore: "The Gardener." 5. Anatole France: "The Crime of Sylvestre Bonnard." 6. Jacinto Benavente: "The Passion Flower." 7. William B. Yeats: "The Land of Heart's Desire." 8. George Bernard Shaw. "Androcles and the Lion." 9. Sigrid Undset: "Kristin Lävransdätter." 10. Sinclair Lewis: "Main Street." 11. André Gide: "The Counterfeiters." 12. Romain Rolland: "The Soul Enchanted." 13. Luigi Pirandello: "As You Desire Me." 14. Eugene O'Neill: "Strange Interlude." 15. Pearl S. Buck: "The Good Earth." 16. Thomas Stearns Eliot: "The Waste Land." 17. Ivan Bunin: "Mitya's Love." 18. Knut Hamsun: "Growth of the Soil." 19. Henryk Sienkiewicz: "Fire and Sword." 20. Gerhart Hauptmann: "Before Dawn."

NEW EDITIONS

Volumes and Volumes of Cultures

A LITTLE more than a year ago Knopf reissued the first volume of Egon Friedell's "A Cultural History of the Modern Age," and the event was hailed here as a happy one, calculated to add much to the gaiety of libraries and the information of readers. Now the second and third volumes ($6.75 each) of this three-volume work have been reprinted, and Friedell's whole history is again on sale.

Not to have read Friedell is to have missed one of the most diverting, most stimulating, most challenging performances in the historical field. This Falstaffian actor and doctor of philosophy, this true son of old Vienna, had as strong a thirst for knowledge as for alcohol. Books aroused in him a veritable bulimia. Ideas intoxicated him, and his mind was a bubbling still of notions that owed nothing to academic authorities in the provinces of culture through which he swept like a conqueror. Contemptuous of the claim that history can be scientific, he conceived of the historian as an artist, a poet, a dramatist—and in his practice he was true to his theory.

His history has dramatic form and is charged with poetic fire. Volume I carries us from the Renaissance to the Thirty Years War; volume II from the Thirty Years War to the Congress of Vienna; volume III from the Congress of Vienna to the First World War and "the collapse of reality." At the beginning of the last volume, Friedell writes: "We have reached the third part of our trilogy. The first evening's performance showed us the *birth* of the man of the Modern Age, the second the *flowering* of this peculiar historical variety, and the theme of the last evening is the *death* of the Modern Age." In addition to form and fire, this history has an unalterable point of view and a thesis. Friedel is a crusading anti-intellectualist, girt with the sword of faith.

"We have recognized rationalism as the leading theme of the Modern Age," he writes, "the attempt to subject all phenomena to the autocratic rule of Reason. Through rationalism a gigantic hiatus entered into the soul of modern man, a weakly jointed cleft which tore it apart. In the Middle Ages everything was still true, real, divine; the world was a fact of faith. Rationalism undermines faith, and with it reality." But, Friedell assures us, there is another blessed age of irrationalism in store for us, once we have expiated our sin of intellectual pride.

Whatever one may think of this thesis, it would be hard not to be fascinated by the presentation of it. However well read one may be, it would be hard to read Friedell without profit. His title-word, "cultural," blankets a vast amount of territory. He writes of kings and statesmen and wars, societies and styles, painters, writers, musicians and actors, philosophers and charlatans, politics and love, ideas and faith—and in all his writing there is not one dull page, not even a dull word.

"IN OUR recent crusade to make the world safe for democracy it was currently assumed that democracy is the same as liberty and the opposite of imperialism. The teachings of history are strangely different." So wrote Irving Babbitt thirty years ago, in "Democracy and Leadership," recently reprinted by Houghton, Mifflin ($3.50). This is a book that has even more to say to us than when it first appeared, because we are now better equipped by experience to understand what it has to say.

Speaking of democracy, one of the most famous and effective democrats of all time may be read in two new editions: "Inspiration and Wisdom from the Writings of Thomas Paine," edited by Joseph Lewis (Freethought Press Association, $5); and Thomas Paine: Common Sense and Other Political Writings" (American Heritage Series, 75¢), edited by Nelson F. Adkins. Mr. Lewis, who idolizes Paine, gives us a volume of "gems" from the writings of the master, topped off with three addresses he has delivered on Paine; Mr. Adkins, who is no idolater, supplies his selections with a judicious introduction.

Sheed & Ward performed a public service by putting Belloc's "Sonnets and Verse" ($3) back into print. John Crompton, in "The Life of the Spider" (Mentor, 35¢), has—fittingly enough—an engaging style. "A Brief History of the United States," by Franklin Escher, Jr., and "The United States Political System," by David Cushman Coyle, are useful primers (Signet, 25¢ each).

—BEN RAY REDMAN.

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McCarthy Defense

Continued from page 16

condensed, suffer distortion from condensation; radio is even tighter and therefore more distorted. Only the record tells the entire story and the record makes long, tedious, and repetitious reading. It is doubtful whether many Senators, including members of the McCarthy Committee, have gone to this trouble.

It is because of this that such confusion exists as to what McCarthy says and does. Buckley and Bozell labor this point in several places in this book. For example: "'I intend,' [McCarthy] told the Committee when he first appeared before it, 'to submit to the Committee information bearing upon the disloyalty, the bad security risks in the State Department. Then it is up to the Committee to investigate those particular cases. The Committee has been allowed, I believe, $25,000 or $50,000 to do that. I do not have the investigative staff, I do not have access to the files, to make any complete investigation and make any formal charges. All I intend to do, Mr. Chairman, is to submit the evidence I have gathered'."

WHAT is lost in the battle over McCarthy personally is that, as this book proves, the facts have borne out his suspicions and that often independently of McCarthy's investigations those at whom he only glanced turn out to be caught in the uncovering of a phase of the conspiracy. For instance, McCarthy accused a number of persons, omitting their names, citing them only by number. In the course of his investigations he approached their guilt but could not altogether establish it. Then, as in the matter of William Remington, McCarthy's case No. 19, the man was indicted and went to jail through action in the courts.

This is obviously a technique which is outside Anglo-Saxon traditions and runs foul of the Rules of Evidence, but the Congressional committee is not a court of law and does not indict, try, or punish an individual. It either gathers information as a basis for legislation or it exposes wrong-doing as in the Teapot Dome Case. The Congressional committee, particularly on its exposure side, must have wide latitude or it fails. Of this, Woodrow Wilson once said: "It is the proper duty of a representative body to look diligently into every affair of government and to talk much about what it sees. It is meant to be the eyes and the voice, and to embody the wisdom and will of its constituents. Unless Congress have and use every means of acquainting itself with the acts and the disposition of the administrative agents of the Government, the country must be helpless to learn how it is being served; and unless Congress both scrutinize these things and sift them by every form of discussion, the country must remain in embarrassing, crippling ignorance of the very affairs which it is most important that it should understand and direct. The informing function of Congress should be preferred even to its legislative function."

Naturally, all members of a conspiracy claim innocence. If they left trails behind them they would not be conspirators. The problem is then whether such an investigator as McCarthy is to go soft as committees have done since 1937, when the country first became slightly conscious of this conspiracy, or risk an occasional error. Buckley and Bozell answer this question thus: "We are at war, and there are many strategies, many tactics, many weapons, many courses of action open to us. Our lines could be advanced by innumerable enterprises, some foolish, some proper—by assassinating Malenkov, by atom-bombing Soviet industrial plants, by subsidizing a Russian underground, by providing leadership and funds for prominent European and Asiatic anti-Communists, by imprisoning violators of the Smith Act, by purging the Civil Service, and by exposing and persecuting Communist apologists in whatever occupation they are engaged. One thing is certain: Communism will not be defeated—any more than freedom was won—by postulating the virtues of democracy and of Christianity as evident truths and letting it go at that."

If McCarthy is eliminated from the technique of fighting Communism the need for fighting this aggressive effort to establish a Soviet Universal State by infiltration into governments will remain. Somebody will have to do it and by just such methods as McCarthy has employed. They are not the only methods or even the best, but in certain areas they achieve the most telling results.

FRASER YOUNG'S LITERARY CRYPT NO. 563

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 563 will be found in the next issue.

E MCBQ GOEVVQF VRR SHJM

MEWVROU VR MCBQ DCEVM

EF EV; CFK ED CFURFQ

VMEFYW E'S GORFL, E CS

EFJZEFQK VR CLOQQ GEVM

MES.—MQFOU CKCSW.

Answer to No. 562

True genius sees with the eye of a child and thinks with the brain of a genii.—P.K. Thomajan.

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DOUBLEDAY

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THE FINE ARTS

Man in the Frock Coat

EDITOR'S NOTE: *The following article is based on a chapter in Mr. Soby's "Giorgio de Chirico," to be published by the Museum of Modern Art next autumn.*

ONE of the more engaging—and complicated—tasks in studying modern art is to try to discover specific sources within tangible reality for objects that appear, variously disguised, in both the abstract and fantastic paintings of our time.

It is a common error to suppose that advanced twentieth-century artists have seldom looked outward for inspiration simply because they have often been introspective. The reverse is true, and perhaps one day a visual dictionary will be compiled of everyday, existing objects and scenes that have been converted to imaginative use by the abstractionists and the surrealists—to mention only those two groups of painters who are thought to have most drastically rejected the outer world of appearances in which they live.

Such a dictionary might have value in elucidating the iconography of modern painting and also in exploding the derisive theory that this painting is utterly narcissistic. A case in point is the early art of Giorgio de Chirico, who was a principal fountainhead of that general revival of psychological values and poetic sentiment which took place in Parisian painting during the 1920's. One would say that De Chirico's pictures, executed between 1910 and 1919, spring direct from a dream world of reverie and philosophical incantation. In a basic sense, they do. But their imagery includes a great number of objects for which quite exact prototypes occur in real life. The search for one of these objects is the subject of this piece. With apologies to Erle Stanley Gardner, it might be called "The Case of the Man in the Frock Coat."

As a youth studying in Munich, De Chirico had become absorbed in the philosophies of Schopenhauer and Nietzsche. He seems to have been especially struck by the former's advice to his countrymen not to place their monuments to famous men on high pedestals but on low, flat plinths, "as they do in Italy, where some marble men appear to be on a level with passersby and to walk beside them." Schopenhauer's statement aroused De Chirico's interest in the phantomic aspects of public statuary in his native Italy, and a number of his early paintings depict vast, deserted piazzas or squares, over whose uneasy silences preside the stone effigies of departed notables, sometimes mounted on horseback but at times standing on foot (see illustration).

In 1913 De Chirico completed a series of pictures in which a central motif is the image of a Roman copy of the lost Hellenistic statue of Ariadne asleep on the island of Naxos, where Theseus had abandoned her. That same year, however, the painter's interest shifted to the statuary of Schopenhauer's own century — the nineteenth. He ignored the great Renaissance monuments of his homeland as being perhaps too august for translation into a romantic, pictorial art like his own; he remembered excitedly the Victorian statues he had seen in Italy between the time of his return there from Munich in 1909 and his departure for Paris in 1911. Every large Italian city has numerous statues of the kind, their literalness of detail often providing a wry contrast to the solemnity and grandeur of the medieval, Renaissance, or neo-classic piazzas where they are placed. When De Chirico got to Paris and began in isolation to create those oneiric images which have had so profound an effect on certain kinds of twentieth-century art, he dreamed of Italy's architecture and of her open-air statuary in which precision of Victorian detail is substituted for allegorical nobility. He remembered a statue of a man in a frock coat.

But did he remember a particular

Monument to Giovanni Battista Bottero, Italy—"with apologies to Erle Stanley Gardner."

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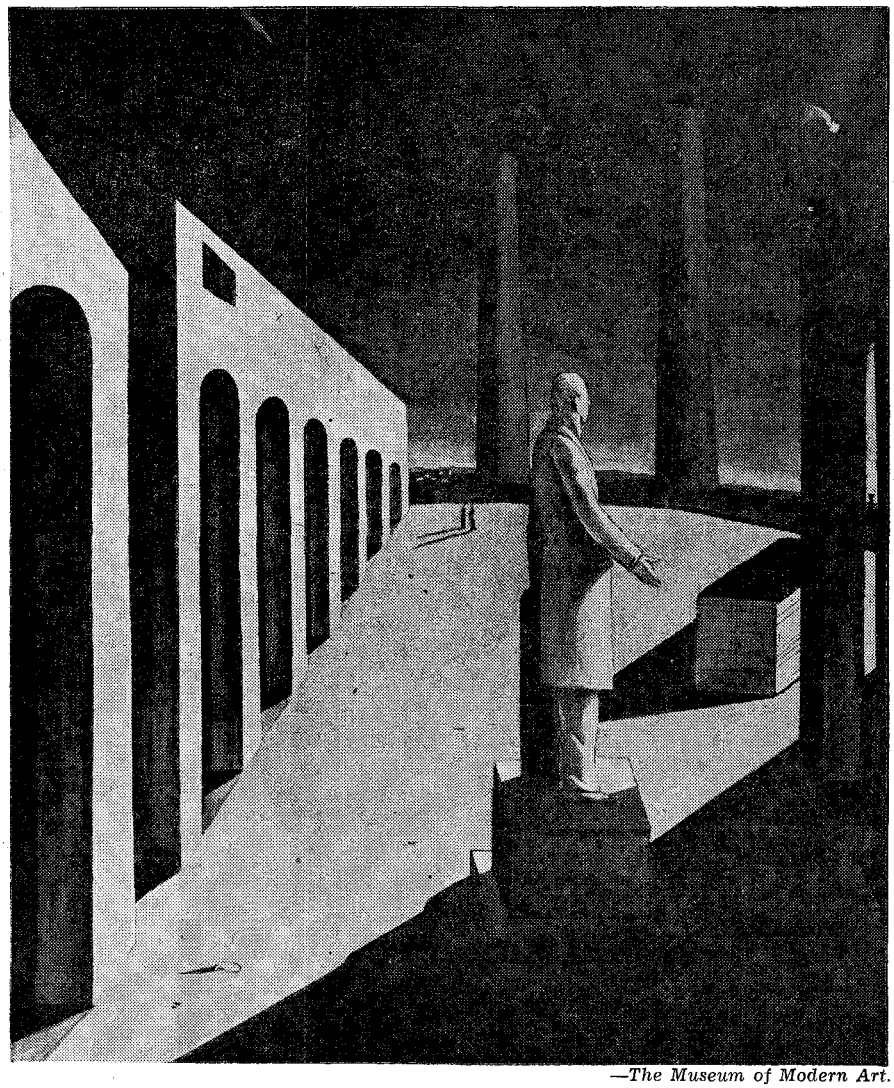
statue, and did he make faithful use of it as model? De Chirico's early art, as already noted, is essentially dream-like; the imaginative liberties it takes with its architectural subjects are idiosyncratic enough to balk an attempt to find existing prototypes. The temptation, in writing about De Chirico's paintings, was to assume that the statuary shown in them was as arbitrarily revised for atmospheric purposes as their long, shadowed arcades, stretching to an unlikely infinity. Yet somehow it was hard to believe that the statue of the man in a frock coat was not to be found in Italy, whether or not De Chirico had remembered or transcribed it in detail. The search for the man in the frock coat began. It continued during two extended trips to Italy.

The search was made more difficult because Alinari and the other Italian art photographers carry extremely few prints of Victorian sculpture and architecture, the demand being small and fitful. The search therefore had to be undertaken by auto and on foot, from city to city, street by street. I remembered that years before André Breton, surrealism's ringmaster, had suggested that the statue of the frock-coated man was in actuality a monument to Italy's great nineteenth-century statesman, Camillo Cavour. This lead proved erroneous and exhausting as well, since nearly all the large Italian cities celebrate Cavour's memory in bronze or stone. Yet in the end Breton's suggestion was helpful. It confirmed a growing conviction that the model of De Chirico's statue was probably to be found—if it existed at all—in Turin, where Cavour's career had taken place and where De Chirico had stopped, deeply moved by the Piedmont capital, on his way to Paris in 1911. Moreover, there was the supplementary clue that Nietzsche, revered as a philosopher by De Chirico, as noted, had spent his last years in Turin, believing in his final madness that he was the reincarnation of Victor Emmanuel II, Italy's first king.

THE excitement of arriving in Turin was intense. In its huge squares stand the equestrian monuments of the nineteenth-century sculptor Carlo Marocchetti, and there can be no doubt that it is one of these monuments, recreated in silhouette, which appears in a number of De Chirico's early paintings. But that is another story, not to be dealt with here, for reasons of space. As to the man in the frock coat, I was convinced I had found him when, in a public garden, I came upon the Victorian statue of Quintino Sella, dressed as he had been when alive, in accordance with the literal standards of late-century monumental sculpture. But Sella had been a mineralogist, a fact not likely to endear him to a man as absorbed in philosophy and esthetics as De Chirico. Furthermore, Sella's statue portrayed him wearing not a long frock coat, but a short jacket.



—*The Museum of Modern Art.*

Giorgio de Chirico, "The Enigma of a Day" (1914) . . . "essentially dreamlike."

At this point I began to think that the entire quest was absurd, that no fairly precise model for De Chirico's image of a sculpture would ever be discovered, that the painter had simply carried in mind a general impression of Victorian statues like that of Sella while creating the dream-world properties of his strange, haunting art. But the next day, leaving Turin at dusk, I drove into a small handsome square—the Largo Quattro Marzo. And there stood a statue to a native philosopher, Giovanni Battista Bottero (see illustration), his coat the right length for my comparative purposes, his trousers wrinkled at the ankles, his right hand outstretched as it is in De Chirico's pictures.

The search was over. I have often wondered since whether it was worth the time and trouble except in terms of personal satisfaction. Yet there is a peculiar fascination in attempting to trace in the domain of reality points of departure for an art like De Chirico's which seems in the strict sense of the phrase "out of this world." And the painter's rendition of his sculptured model is surprisingly exact.

He cannot have had with him photographs of Bottero's monument unless he had taken them himself (I have yet to see a reproduction of the statue in books or albums of photographs on Turin). Instead, the sculpture must have made so vivid an impression that he transferred it almost intact to a painting in which traditional logic is otherwise defied to the limit. Like the pasted newspaper clippings of the cubists' *papiers collés*, Bottero's statue may have served as a point of contact with reality which De Chirico, like many other leading figures in our century's brilliant visual revolution, was unwilling to surrender entirely. —JAMES THRALL SOBY.

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Art and Architecture

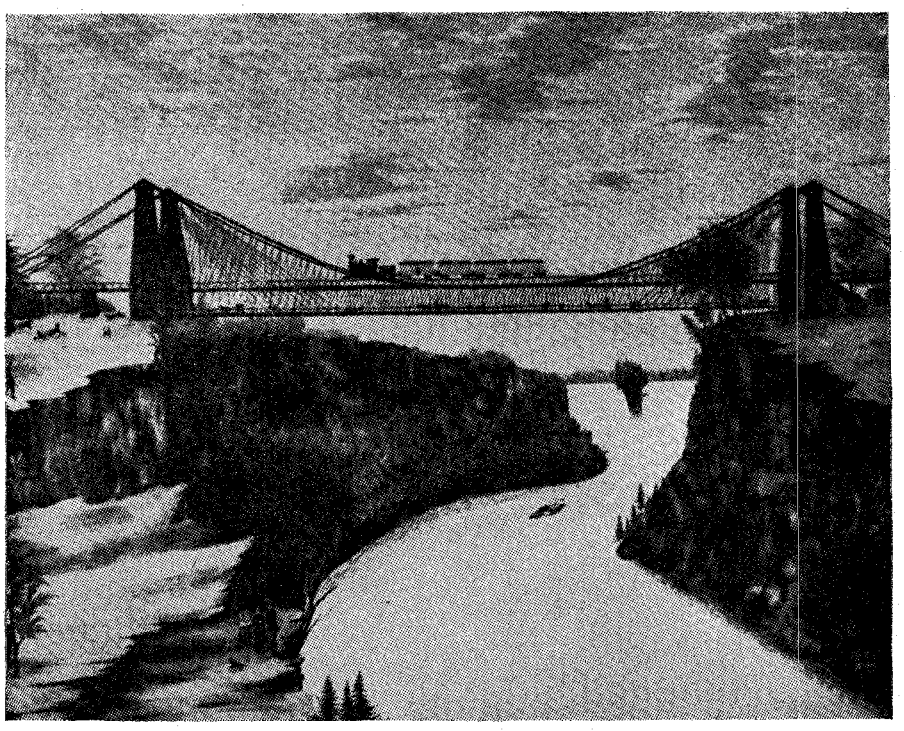
Continued from page 21

overstate the contrast in light and dark, resulting in exaggeratedly shadowed passages, and some loss of detail.

GIVEN such materials as these, one is well begun on the fascinating and rewarding perusal of Caravaggio. There are, however, some pitfalls to be avoided. It is axiomatic that to form an impression of a painter's work opinions must be based on pictures that he himself made. The secure core of our inheritance from Caravaggio lies in the canvases still existing that were seen and recorded by writers of the seventeenth century. In some other cases only old copies have survived to tell us of originals now lost. These may describe a composition, but they are unreliable for the consideration of finer details of style. Modern critics have searched out many works that have not traditionally been regarded as Caravaggio, and now submit these as originals by his hand.

All these kinds appear among the body of pictures called Caravaggio, in this and other books on the painter. Mr. Hinks's catalogue is not unusual in this respect, but it should be borne in mind that not all the pictures listed are known with complete certainty to have been executed by Caravaggio. A very large number fall into secondary categories, and should be more cautiously approached. The distinctions are clear in the catalogue. In the discussions in the text, however, pictures of doubtful authenticity may be found grouped with the certain works, with little regard to the differences in their value to an argument. It follows, too, that there is no consistent attempt to elicit the most information possible from the examples that do happen to be authentic.

It is a natural tendency for an author devoting long study to a single painter to arrive at too high an estimation of his subject. This fault Mr. Hinks has avoided and, in fact, he often tends to the opposite extreme. He speaks of Caravaggio as having been "at heart, very likely, a superstitious peasant . . . and he had the peasant's eye to the main chance." He imagines him "embarassed by the presence of in important sitter." The great "Death of the Virgin" shows figures chosen from "the shabbiest and grubbiest denizens of that region [Trastevere] . . . in some sordid tenement." The "Madonna del Rosario" is a "theological machine," or worse, perhaps a veiled satire on its own subject. These comments are in part balanced by the last chapter in which Mr. Hinks justly acknowledges the greatness of Caravaggio's contribution, and reverses some of the harsh judgments previously expressed. It is only a pity that remarks disparaging to the subject of the book should remain, to discourage a reader who is not familiar enough with the paintings to have a contrary opinion.



—By an unknown artist, from "American Painting of the Nineteenth Century."

"The Suspension Bridge at Niagara Falls"—"grows out of styles developed in Europe."

Lincoln's Art

"American Painting in the Nineteenth Century: Main Trends and Movements," by John I. H. Baur *(Frederick A. Praeger. 60 pp. 41 plates. $3.25) is a brief but comprehensive survey. Here it is reviewed by Robert Goldwater, professor of fine arts at Queens College, New York City.*

By Robert Goldwater

AMERICAN PAINTING in the nineteenth century is difficult to write about. The styles that succeed each other, from Gilbert Stuart to Inness, grow only partly from an inner logic, imminent in their own development. Even the supposedly familiar and abused process of simple reaction against the existing (because one must do something new) hardly seems to apply. Instead, the foundations, the philosophy and, in the best sense, the apologetics of each style must be related to what went on in Europe as well as what was done here. With brilliant exceptions, of which Peale, Eakins, and the early Homer are the striking examples, American painting at each stage grows out of the acceptance of styles developed in Europe, but adapted to the American scene.

This is half the story. The other half lies precisely in this adaptation to the conditions applying in this country, conditions of taste, social acceptance, and underlying mood, in addition to those personal to the artist. In one sense, these, and the distance from the center, made for an art whose parallels may be found in Europe, and many a European has viewed the totality of our art as simply a branch of his own. But in another sense, the distance was so great, and the conditions so peculiar to this country, so widely different from those prevailing abroad, that they produced something more than a derivative art. This opinion is not due simply to the foreshortened perspective of our own close-up view (though no excuse is needed for studying our native art). Nevertheless, the two formative factors—European tradition and American surroundings, temperament and genius, must be kept in proper balance.

John I. H. Baur has accomplished this in admirable fashion, in his "American Painting in the Nineteenth Century," a task made all the more difficult because his text had to be so short. And though he was originally writing for a foreign audience (his book has been adapted from his

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catalogue of an exhibition of American painting sent to Germany), the propagandist never supplants the historian. Of necessity, in the space at his disposal, he concentrates upon incisive characterization rather than discursive analysis of trends and influences. As he notes, "There were actually few real schools or movements" in our nineteenth-century art. There was a geographical scattering and a numerical sparseness that isolated the individual. Moreover, as Baur points out, in the main the American artist's magnetic center was, perforce, overseas, so that groups did not readily cohere. But main lines did exist. Mr. Baur's outline of them, from the Hudson River school at the beginning of the century, through the realistic still-life and genre painting of both East and Midwest before the Civil War, to Eakins and Homer at the end of the period, succinct though it is, is clear and useful. Each movement falls into place, and certain artists, like the painters "of the inner eye," are seen to belong together in spirit though separated by the years.

Two minor cavils: I cannot quite agree with Mr. Baur's high praise of Bingham's ("almost Poussin-like") designs. Quite apart from the mood or content of his subjects, Bingham's schematic compositional devices, his naively pyramidal groups and right-angled corner figures, recall solutions found by Cuyp and the Le Nain, rather than those of the subtle Romanized Frenchman. And the extension of the term Impressionism to Hunt, Duveneck, and Homer seems unfortunate. But that is perhaps inevitable until "impressionistic" loses its denigratory overtones.

Mr. Baur is at his best in his enthusiasms—for example, his characterization of Raphaelle Peale, whose still-life he finds more profound than those of the presently fashionable Harnett; and his descriptions of the penetrating psychological realism of Eakin's portraits ("His likenesses tend to be awkward and graceless in the conventional sense, but they reveal the bare humanity of his subjects with warmth, with insight, and often with sadness"). Such descriptions underline the usefulness of this short survey of "main trends and movements."

Designs for the Plains

"Victorian Architect," by J. D. Forbes *(Indiana University Press. 153 pp. $5), is a study of the life and work of William Tinsley, designer of a number of outstanding buildings in the Midwest. Professor Rexford Newcomb of the University of Illinois, who reviews it below, is the author of "Architecture of the Old Northwest Territory."*

By Rexford Newcomb

THE last quarter century has evidenced a constantly increasing interest in the history of American architecture. This period has witnessed the organization of a Society of Architectural Historians, the publication of numerous regional studies, and the appearance of various monographs on the lives and works of our architects. While J. D. Forbes's "Victorian Architect" treats of the accomplishments of a lesser practitioner, he is one who has a definite place in the annals of American architecture.

One hundred and fifty years ago on February 7, William Tinsley was born at Clonmel, County Tipperary, Ireland. He came of a family of builders and learned, through apprenticeship to his father and an older brother, the principles of sound building construction. Moreover, he was clever at drawing and model-making. At the age of sixteen he became a full-time worker in the family business and, following the passing of the father and brother, he took over the direction of that business, meanwhile perfecting himself in the elements of architectural design.

In this excellent biographical study, Mr. Forbes, currently professor of history and fine arts at Wabash College and editor of the *Journal of the Society of Architectural Historians,* delineates the rise of Tinsley to the eminence of a respectable architect in his native land, then traces his career as a practitioner in the American Midwest.

Tinsley was, like most of his confreres, an eclectic, working in various styles but being particularly partial to the Greek Revival and the English Gothic. The former Methodist Church in Clonmel is typical of his handling of the former; Guilcagh Church at Curraghmore, County Waterford, of the latter. But Tinsley took occasional excursions into the Italianate manner, as is shown by Mayfield House, Portlaw, County Waterford. Thus, before coming to America in 1851, the architect was possessed of a certain virtuosity which stood him in hand in his adopted land where eclecticism was in the ascendant.

Tinsley's work in America had to do principally with the design of collegiate, religious, and residential structures. The family settled first at Cincinnati but the architect's first important commission was at Indianapolis where he designed the original building for North Western Christian University, now Butler University. This edifice, erected in 1854-1855, in a modified Tudor style, unfortunately no longer stands, but it was an interesting building much resembling comparable work in England.

Tinsley's next important commission was Center Hall at Wabash College, a design embracing a three-story central pavilion, flanked by two-story wings, the whole in the Italianate style. Then followed commissions for the former Oskaloosa College in Iowa, also of Italianate design, a building for Indiana University at Bloomington, Quincy College in Illinois, and Ascension Hall at Kenyon College in Ohio, all in the Tudor style. An exception to the architect's Tudor vogue is the Italian Renaissance Bascom Hall, at the University of Wisconsin, which shows a squarish, dome-crowned, four-story pavilion, flanked by three-story wings and fronted by a handsome semi-circular portico.

Many consider Christ Church, on the Circle in Indianapolis, Tinsley's finest work. A proper Early English Gothic design in stone, it presents a graceful spire-crowned tower and pleasant timber-roofed interior. Other ecclesiastical edifices were St. John's Church at Lafayette, Indiana, and Calvary Episcopal Church in Clifton, and Calvary Methodist Church, both in Cincinnati.

In 1859 the architect returned to

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Cincinnati, where he took an important place in his profession. The stone Romanesque Henry Probasco House and Fountain Square, both in the Queen City, and the Blind Institution in Columbus date from this period. The author has produced an accurate workmanlike study of "Victorian Architect" which is somewhat enhanced by a pleasant format.

USA Court-Painter

PORTRAITIST OF THE GREAT: George Peter Alexander Healy may not have been the most distinguished portrait painter of the nineteenth century, but he was certainly one of the most successful. Judging from **"G. P. A. Healy: American Artist,"** (David McKay, $6), a cheerful biography by his granddaughter, Marie De Mare, here was an artist who never knew what it meant to be disappointed. In 1831, when only eighteen, he was taken up in his native Boston by none other than Mrs. Harrison Gray Otis, and from that day forward his only problem was how to find time to paint all the celebrities who insisted on appointments. King Louis-Philippe was hugely pleased by his "realistic and living" technique; so were the King and Queen of Rumania and dozens of statesmen in the Old World and the New.

Perhaps because he could always see the good points in his sitters, Healy managed to catch creditable likenesses of men who differed as widely as Bismarck and Gambetta, Webster and Calhoun, and Grant and Lee. His granddaughter tells us that he "represented the highest type of American, sincere in his objections, but always willing to find a passable bridge."

Too sensible a man to paint with the bravura of a Sargent or a Boldini, Healy was at his very best recording the earnest features of the founders of the first families of Chicago. He moved there in 1856 at the invitation of the city's first mayor, William Butler Ogden, and he died there in 1894, so loyal a Chicagoan that he once invested a good part of his savings in boosting Graceland Cemetery.

Since the author never intended to write a monograph, but only an intimate portrait of her grandfather, there is no sense in scolding her for omitting things like footnotes. Yet she might have told us where she came upon this or that anecdote, whether in family letters or in her grandfather's memoirs. And it would not have done any harm to include a checklist of the artist's work.

—WAYNE ANDREWS.

The Criminal Record

The Saturday Review's Guide to Detective Fact and Fiction

Title and Author	Crime. Place, and Sleuth	Summing Up	Verdict
THE LONESOME BADGER *Frank Gruber* (Rinehart: $2.50)	Impecunious LA ops, Beagle and Peel, tangle with lonely-hearts setup.	Sudden death fails to dampen principals' spirits.	Lively comic strip
HOT FREEZE *Martin Brett* (Dodd, Mead: $2.50)	Montreal sub-zero spell keeps Pvt. Eye Mike Garfin in hot water.	Dope, torture, blackmail, murder in this rowdy potpourri.	Rough and tumble
TEARS FOR THE BRIDE *Robert Martin* (Dodd, Mead: $2.50)	Rural Ohio pheasant safari turns into man-killing; Op. Jim Bennett takes over.	Has weak spots, but people real, action speedy, writing smooth.	Agreeable
THE CASE OF THE FUGITIVE NURSE *Erle Stanley Gardner* (Morrow: $2.75)	43d Perry Mason yarn takes him 'way back East to Colorado; he gets man, saves woman.	Bizarrer than most, but court scenes, as usual, are hot stuff.	Still in there pitching
DEATH OF AN AD MAN *Alfred Eichler* (Abelard-Schuman: $2.50)	Media overlord's one-way Heaventrip jolts milline minions.	If this is advertising, let's all go clam-digging.	Unrequired reading
PREY FOR ME *Thomas B. Dewey* (S&S: $2.50)	Chi. Op. Mac (no given name) tangles with cops over gal slaughter.	Opens nicely, but grandstand quickly fills.	Fifty-fifty
HIGH DIVE *Frank O'Rourke* (Random: $2.75)	Brink-type case takes Jim Bradley, Cal. insurance op., to Mexico.	Many-peopled yarn (natives, *turistas*) strong on local color.	Leisurely
Docken Dead *John Trench* (Macmillan: $2.75)	British secret weapon vanishes; bullets fly and all that.	Involved opus told with *savoir faire;* ladies in act.	High-I.Q. number
THE MAN INSIDE *M. E. Chaber* (Holt: $2.75)	Jool vanishes in N.Y.; three die as chase takes in Lisbon, Madrid.	Pvt. Eye Milo March in big trouble; cops no help, civilians OK.	Zippy travelogue
DIAMONDS FOR DANGER *D. E. Walker* (Harper: $2.50)	Portugal scene of lively smuggleduggery; British eyebrows tilt.	Yank gal reporter and London opposite number nice folks.	Jolly and jaunty job
EVIL IN THE HOUSE *Elbur Ford* (Morrow: $2.75)	Reconstruction, as novel, of Constant Kent case (Eng., mid-nineteenth cent.).	Real yarn, often told by experts, still has big edge.	Truth beats fiction
THE TAMING OF CARNEY WILDE *Bart Spicer* (Dodd, Mead: $2.75)	Phil. shamus hits Ohio-Miss. River trail (Cincy to N.O.) in search for killer.	Nice scenery, pleasant people; love interest slight impediment.	Holds up nicely
DEATH RIDES A PAINTED HORSE *Robert Patrick Wilmot* (Lippincott: $2.50)	Peeper Steve Considine pursues slayer around Dakota carnival belt.	Cast largely fantastic; horseplay and wisecracks clog action.	No medals
MAN MISSING *Mignon G. Eberhart* (Random: $2.50)	Nurse Sarah Keate returns in author's Opus 31; two die in USN hospital out Nevada way.	Some thin-spinning, but our lady still knows her way around.	In the old groove
THE BETTER TO EAT YOU *Charlotte Armstrong* (Coward McCann: $2.75)	So. Cal. prof., aiding jinxed co-ed, gets into sundry difficulties.	Personnel eludes credibility; plot highly contrived.	Slightly goofy
THE DESPERATE HOURS *Joseph Hayes* (Random: $3.50)	Trio flee Federal pen, shack up with Indianapolis family; law on the alert.	Suspense factor away up; folks all real; superbly handled.	Tops
5 AGAINST THE HOUSE *Jack Finney* (Crime Club: $2.75)	College quintet toys with theoretical crime, pulls real thing in Reno.	Implausibilities abound, but story is well paced; (No. 5 no varsity lad).	Half and half

—SERGEANT CUFF.

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Pendulum of Dogma

Continued from page 16

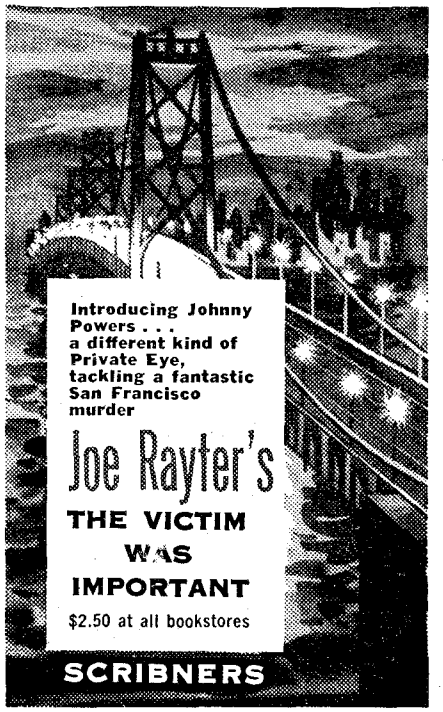
ism as a salutary revolt against the tyranny of the "Liberal intelligentsia." Mr. Schlamm detects in the Wisconsin Senator "a tenacious and quite traditional politician who had much to learn about the nature of evidence and the manners of public debate," but whose courage, perseverance, and "sense of urgency" have done great things for the Republic. And Messrs. Bozell and Buckley use similar language, deploring occasional "ignorance or impetuosity or malice," but concluding: "But as long as McCarthyism fixes its goal with its present precision [*sic*], it is a movement around which men of good will and stern morality can close ranks."

As I read all this nonsense, it had a faintly reminiscent ring. The familiarity of the logic and tone haunted me for a moment; then I remembered the prototype. What Buckley and Bozell are doing is to write about McCarthy precisely as young fellow travelers twenty years ago were writing about the Communist leaders. The Communists then, like McCarthy now, were deemed rough and uncouth; their manners were coarse and unpleasant; their sense of evidence was defective; but, for all their vulgarity and crudeness, they were held to be alone in recognizing the true nature of the world, alone in having a sense of urgency, a stern morality, and an understanding of the necessities of history. Granville Hicks somewhere quotes a letter written to him by a Bozell-Buckley of 1932. The Communist movement, the writer said, might seem "nothing but grime and stink and sweat and obscene noises and the language of the beasts. But surely this is what *history* is." We would spare ourselves pain and disenchantment, the writer continued, "if we discipline ourselves to accept proletarian and revolutionary leaders and even theorists for what they are and must be: grim fighters in about the most dreadful and desperate struggle in all history—*not* reasonable and 'critically-minded' and forbearing and infinitely far-seeing men. . . . Let's salvage as much as we can of the rather abstract things we care for, but, golly, let's realize that there are far more basic and primitive things to be taken care of first . . . and do absolutely nothing, at any moment, to impede the work of the men who are fighting what is really our battle *for us*."

There, *mutatis mutandis*, stand Bozell and Buckley, up to and including the golly. There is the same hysteria, the same sense of persecution, the same fascination with brutality and power—the same pattern of emotions, in short, and the same pattern of rationalization. Too many bright young men in the Thirties were bewitched by the extremism of Marxism. It is a grisly thought that bright young men of the Fifties are going to be equally bewitched by the extremism of McCarthyism. But it will take more than this clever and sick book to make me believe that the younger generation, whatever its capacity for nonsense, is going to enter another debauch of fanaticism.

—*United Press.*

McCarthy (Roy Cohn, left)—"it is hard to persuade oneself that [he] is stupid."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Newspapers and the Pursuit of Justice

Continued from page 10

to prove the next day. The newspaper may report that the prosecutor has a surprise witness—a minister who has damning information. The next day the prosecutor puts a gentleman in a clerical suit on the witness stand. Then there is a whispered conference at the bench. After the conference the judge decides for good reasons not to admit the minister's testimony, and he is excused without testifying. The conference was conducted in whispers so that the jury wouldn't hear it. If they heard it they might take for granted the prosecutor's own estimate of what the witness could prove.

But the jury has already read in the newspapers exactly what the prosecutor said in whispers at the bench about the testimony. And, it might be added, the newspaper summaries are more interesting, more succinct, more dramatic than words that are unimpressively mumbled from the witness stand in the course of a few hours of boring testimony. Is it surprising, then, that when the jury goes into its deliberations some jurors might think they heard the minister tell his story, while some others know that while it was excluded on purely technical grounds it would have been most damning if admitted? In other words, by a sleight of hand the minister's testimony, although inadmissible, has made an impact upon the jury, and it has not been subjected to explanation, challenge, or cross-examination.

THE trial of an issue of fact in a courtroom can be a rather long process. It can be dull and tedious. Jurors will be inclined to lose the thread of the case from time to time, since the testimony often unfolds in a rather haphazard and non-chronological way. How welcome, then, is a news account, which in a few, terse, well-written words summarizes what is going on, picks out the highspots, illumines the significant points, and rearranges scattered facts into an understandable sequence. It is as helpful to the jury as a course outline is to a college student on the eve of exams.

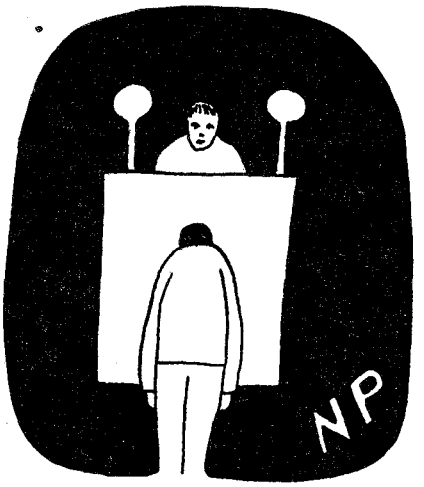
But how dangerous! It is written by a reporter who bears no responsibility to the court, who has no training in weighing evidence, who is not required to be present throughout the trial, who has an imperative bias in favor of excitement.

The law makes its own provision for a course outline: the summations of counsel and instructions of the judge. Around them it throws up several important safeguards—such as the one which permits counsel to sum up only what he has proven with evidence. Around the news there are no such safeguards. Yet the newspaper can penetrate more deeply into hours of relaxation, can appeal more emotionally than the judge. Newspapers can also point directly to the juror—and hold him up to the inspection of his neighbors. "No Compromise—Supreme Penalty" was the caption to a cartoon of the defendant hanging from the gallows which was run not long ago in a Southern newspaper. The directive was clearly understood by the jury.

The courts have always been aware of the danger of prejudicial attitudes in jurors. Perhaps the British go furthest in attempting to avoid them. In advance of trial British newspapers may print only a concise statement of the charges which have been made against the defendant, his defenses or counter charges, and the names and addresses of parties and witnesses. Editors who violate the rule are punished for contempt or libel. When the trial begins the newspapers are permitted to print full reports of the proceedings and to describe in detail the evidence which is being presented. But they may not predict what witnesses will take the stand, nor what they will say. This system, then, does not deprive newspaper readers of exciting news of crime but it does postpone this catharsis until the trial takes place.

British protection of the trial process is not only extensive, it is rigidly enforced, regardless of the unpopularity of the alleged criminal. When the present Duke of Windsor, as Edward VIII, was riding in a review in front of Buckingham Palace a bystander dropped a gun as the King's horse passed close by. He was arrested. The next day one of the London newspapers headlined this as an "Attempt on the King's Life." The paper was fined. Another paper, taking the opposite tack, described the possessor of the gun as a "harmless lunatic nursing a grievance." This paper, too, was fined by the same judges, who maintained that "when a criminal charge was made against anyone there should be no tampering of any sort with those who would ultimately have to decide the matter."

The tendency in this country has been away from the British practice. Maryland was the last American state to follow the strict English rule. But



the rule has now been changed, and Maryland newspapers are now permitted to print pre-trial crime news as freely as those of other states.

Whether the important Constitutional right to a fair trial outweighs the equally important Constitutional right to a free press is a matter upon which lovers of liberty can dispute far into the night. This was well illustrated in the Maryland Court of Appeals when the American Civil Liberties Union (national headquarters) filed a brief urging the abandonment of the restraint on press and radio, while the American Civil Liberties Union (Maryland chapter) filed a brief on the opposite side, arguing that the right to an impartial trial was of greater importance.

CONGRESSIONAL investigations have become another powerful generator of pre-trial sensations. The success of a Congressional investigation is frequently measured by the number of prosecutions which grow out of it. Like some prosecutors, some Congressmen believe, rightly or wrongly, that publicity aids their careers. Unlike prosecutors, however, they are not restrained by law or custom or rules of relevancy. And they have discovered that cops-and-robbers gets bigger headlines than research and reason.

So powerfully have Congressional investigations affected press coverage that they have forced the Federal courts for the first time to reverse a conviction on the ground of the effect of pre-trial publicity on jurors. In 1952 the U.S. Circuit Court of Appeals in Boston set aside the conviction for misconduct in office of Denis W. Delaney, a dismissed Collector of Internal Revenue, because publicity had denied him a fair trial by an impartial jury.

About two weeks after Delaney's dismissal from office by President Truman the House Subcommittee investigating the Bureau of Internal Revenue decided to hold public hear-

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ings on his misdeeds. Attorneys for *both* prosecution and defense vainly protested. Delaney's lawyers warned that the publicity would inflame public feeling against Delaney, who was also under indictment.

The hearings proceeded, nevertheless, and consisted almost entirely of the public disclosure of the evidence of corruption upon which the previous dismissal had been based. The Boston newspapers assigned feature writers. Television and motion-picture cameras as well as sound recording machines whirred away during the course of the hearings. *Life* magazine did picture spreads entitled "The Hands in the Taxpayers Pockets" and "The Truman Administration's Worst Scandals." For two weeks Delaney and his crimes stayed on the front pages of newspapers in Boston and every other city in the United States.

Two and a half months later Delaney was tried and convicted.

The Court of Appeals, in its historic decision granting a new trial, said that Congress certainly was free to decide that the need for public hearings outweighed the need for a criminal trial. But it added that one arm of the Government (the U.S. Attorney) could not bring him to trial while another (the Congressional committee) proceeded to make a fair trial impossible at that time.

Modern advertising and public-relations methods are creating still another obstacle to fair jury trials. In an effort to reduce the size of verdicts in personal injury cases, insurance companies have been publishing a series of advertisements and inspiring feature articles warning that jurors who are oversympathetic to accident victims are causing insurance rates to rise for all automobile owners. Unlike crime news, all of these are directly and unashamedly aimed at "educating" readers who may some day serve as jurors in accident cases. Their only purpose is to influence jury verdicts.

The dangers of contempt citations of editors are obvious. In the hands of unscrupulous judges they could effectively choke off efforts of the press to expose corruption and official wrongdoing. They could stifle a newspaper's right to promote policies at variance with those of an incumbent Administration. These rights have been of inestimable value to the nation, and it is not conceivable that we should want to limit them or to subject them to judicial scrutiny. Any power of judges to dictate what should or what should not be published might be twisted or abused.

For these reasons the *Manchester Guardian* has said that the greater freedom of criminal news reporting in the United States, while sometimes abused, "is on the whole healthier than the repressions to which in the last fifty years the British press has become subject." Long ago Chief Justice Marshall said that we must bear with the inaccuracy of the press as "the calamity incidental to freedom."

THE solution must lie in the sound discretion and good judgment of news disseminating agencies and of those who supply information to them. We cannot expect judges to supervise the press, the radio, and television. Any form of censorship will be repugnant to our free institutions and burdensome to conscientious officers.

But discretion and good judgment can be cultivated and prodded. The New York County Lawyers Association made a good beginning last year in setting up a Fair Trial-Free Press conference of lawyers and journalists and in laying the basis for a permanent committee to work out "a Declaration of Principles respecting the proper scope of public report and comment on trials and proceedings before the courts." Unfortunately, however, almost a year has passed, and no common ground has been found between the lawyers on the one hand and the publishers and broadcasters on the other. A draft code of ethics for press and bar was written by a Special Committee on Fair Trial and Free Press, composed of six prominent New York lawyers. It recognized that abuses were due as much to publicity-seeking lawyers as to reporters and it sought to create minimum standards for both professions. But the newspaper publishers and broadcasters have failed to accept the code or to offer counter-proposals. This is undoubtedly due, in part, to the editor's traditional and often well-founded suspicion of any form of control—even self control.

The reluctance of the press to co-

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1044)

JAMES A. MICHENER: *SAYONARA*

The true wonders were the children. . . . I don't think I ever heard a Japanese child cry. Certainly I never saw one struck, and I came to believe that the most delectable children I had ever seen were these noisy, hilarious children.

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operate in an effort to assure fair trials caused the *American Bar Association Journal* to warn last November: "Trials are not open for the sake of making a Roman holiday for the public. . . . The purpose of admitting the public is to protect litigants."

One avenue of correction lies open immediately. Almost all premature disclosures of evidence of "confessions" result from leaks within the courthouse or the prosecutor's office. There is no reason why courts should not bear down hard upon their own officers and upon police officials.

Courts can also refuse to hear cases in an atmosphere which has been rendered hostile to one of the parties. A Washington, D. C., prosecutor recently wrote an article for *The Saturday Evening Post* entitled "We Put the Heat on Washington Dope Peddlers," which identified by name two police officers who allegedly accepted protection bribes. When the two policemen came up for trial subsequent to the publication Judge Edward A. Tamm ordered that the trial be postponed for six months because he was of the opinion that the article was "so prejudicial to the rights of the defendants to a fair and impartial trial" that he was "required" to grant the delay.

Mr. Justice Felix Frankfurter in a recent opinion (*Stroble vs. California*) commented wrathfully upon leaks to the press by prosecutors. "To have the prosecutor himself," he said, "feed the press with evidence that no self-restrained press ought to publish in anticipation of a trial is to make the state itself, through the prosecutor who wields the power, a conscious participant in trial by newspaper."

Prosecutors are not alone, of course, in their desire to curry favor with newspapers. Judges, too, have been known to do so. In "We Saw It Happen" Louis Stark of *The New York Times* tells how the dean of Boston newspapermen, Frank P. Sibley, signed an affidavit which told how Superior Court Justice Webster Thayer had solicited the attention of reporters during the Sacco and Vanzetti trial, had freely discussed the case against the defendants, and had even asked Sibley to print a story that he was conducting the trial fairly.

One way in which courts can assure a fair trial where a locality has been saturated with sensational news of a pending case is to order a change in the place of trial. This ancient and honorable procedure has fallen into disuse because courts have tended to suspect it as a device for picking one's own judge. The impact of modern publicity may force a greater flexibility in making use of it in the future. Suspected favoritism toward the defendant in such venue changes could be avoided by legislation empowering the court itself, rather than the defendant, to select the alternative venue.

Not long ago Elmo Roper made an historic application of scientific principles to legal problems. He was engaged by the National Association for the Advancement of Colored People to learn by a public-opinion poll whether prejudice against a defendant was running high in the Florida county in which trial was scheduled, and also to determine whether the atmosphere might be more temperate in other counties. His findings were submitted with an application for a change of venue. The court refused to consider this newfangled approach. The survey received professional attention, however, and a way might yet be found to bring scientific competence to bear upon this problem.

IT IS not too much to hope that all of the participants in the judicial and the informational processes—both of which are so important to our liberties and our national welfare—can create and observe new standards which can protect *both* fundamental rights: free press and fair trial. For the great safeguards of our Bill of Rights are closely related, one with the other, and there can be little real freedom of speech, or of the press—indeed little freedom of any kind—if our great safeguards of court procedure are not scrupulously maintained. And the fairness of courts is buttressed to a large degree by the vigilance and freedom of the press.

The challenge was recently summarized by one of the most respected lawyers in New York City, a gentleman who has for fifty years extoled the jury system in stately Victorian measures on public occasions. He had just tried a case that had been in the headlines for months, and as the jury was filing out he turned to his associates and said, "We will deserve no credit if we win this case, and no blame if we lose. Nothing we could say in this restrained atmosphere could compete with what the jury has been getting from big black headlines and from frenzied radio and television commentators. The judge might have saved time, and taken the verdict before, rather than after, the trial."

Just Published

MANY of the books described below, which cannot be reviewed in this issue *because of limitations of space*, will be given more extended treatment in forthcoming issues.

THE FAULKNER READER. By William Faulkner. Random House. $5. A generous bucket of the special clay Mr. Faulkner bakes in Oxford. Included are "The Sound and the Fury" (complete), three novellas, and many short stories, a few of which are "A Rose for Emily," "Barn Burning," and "Turnabout."

HOW TO ENJOY YOURSELF. By Albert A. Ostrow. E. P. Dutton & Co. $2.95. A book for everyone working the short-form forty-hour week who doesn't know what to do with all that accumulating spare time, leisure time, funtime.

KESSELRING: A Soldier's Record. By Albert Kesselring. William Morrow & Co. $5. The memoirs, set mostly in a military frame, of one of Hitler's most active and able generals in the last war.

LIVING DANGEROUSLY. By F. Spencer Chapman. Harper & Bros. $3. A turreenful of reminiscences from the famous British journalist, naturalist, photographer on his life as a quickleg in Iceland, Greenland, Lapland, the Himalayas, Tibet, and the jungles of Malaya. Much of the book is based on some BBC broadcast lectures given by the author.

LORD OF THE ISLES. By Donald Barr Chidsey. Crown Publishers. $3. Long-tailed winds and broiling suns backdrop this novel about an American missionary (widowed) and a trader, both of whom find themselves in the Sandwich Islands in the last century or so. In the end, the islanders are converted, and trader Johnny takes the missionary home to old Hartford.

MINUTES OF THE LAST MEETING. By Gene Fowler. Viking Press. $3.50. Another one of Mr. Fowler's moist handkerchiefs. Wrapped in this one are the life of Sadakichi Hartmann, the half-Japanese, half-German writer and scamp, as well as fond last memories of Barrymore, John Decker, and the greatest immoralist of them all—W. C. Fields.

MYTH AND RITUAL IN CHRISTIANITY. By Alan W. Watts. Vanguard Press. $4.75. A study of the basic mythologies inherent in Judeo-Christian doctrines. Such religious myths, the author believes, are not mere fancy, but complicated stories which attempt to explain man's views of the inner workings of the universe. He is a professor at the American Academy of Asian Studies.

RACE ROCK. By Peter Matthiessen. Harper & Bros. $3.50. A first novel, by a young writer of some talent, about a drunk week-end spent in Shipman's Landing, a small New England town where the participants had grown up. A couple of bloody brawls, some truths unfurled, and the reunion is over, with all four—three men and a woman—feeling better adjusted to life.

RECENT AMERICAN HISTORY. By Leland D. Baldwin. Richard R. Smith, Publisher. $8. Not strictly a work of history, but rather a kind of historical melting pot which brings together the forces that have turned us into the world's Number One in the past fifty years. Studied are such things as foreign policy within this time, isolationism, labor, agriculture, big government, the little man, and regionalism.

THIS IS INDIA. By Santha Rama Rau. Harper & Bros. $2.50. A kind of John Gunther on India for the tourist by Miss Rau, who, in late years, has become one of the best-known writers from that country.

TRAITOROUS HERO. By Willard M. Wallace. Harper & Bros. $5. A new biography, hot on the heels of last year's "The Traitor and the Spy," of Benedict Arnold. It is the author's belief that Arnold, perhaps more than anything else, was a weak-minded opportunist, who crossed over because of his particular character and because of the circumstances he found himself in.

—WHITNEY BALLIETT.

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(Continued on page 66)

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PERSONALS

(Continued from page 65)

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PERSONALS

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KINGSLEY DOUBLE-CROSTIC NO. 1045

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Tunes which Keats thought sweeter if unheard.	168 195 5 175 4 158 72 10
B. Delicate glassless lace distinguished by its six-pointed star net ground.	39 162 157 79 62 134 1 115 143
C. In modern slang, place of humiliating punishment.	189 101 99 183 46 21 61 164
D. Enthusiastic popular reception.	190 121 37 161 34 20 67
E. U.S. state which uses the palindrome of its name in its publicity.	131 76 43 113 32 154 177 24
F. A folksong lady who died.	185 64 147 16 40 6
G. Fastidious, tasteful.	196 91 9 132 120 70 109
H. Situated on unlucky side (comp.).	83 160 111 149 194 125 41 139
I. Probability.	138 116 54 145 148 122 133 102 86 14
J. Type of vocabulary.	81 71 171 188 187 15 167 142 69 153 178
K. How "the tale ended" (Longfellow's "Skeleton In Armor").	176 29 201 52 87
L. Famous dress designer in Hollywood.	73 68 18 97 107 141
M. Preferences.	180 151 117 192 96
N. Stock exchange cant for prevailing price.	8 110 108 26 44 182
O. Luminescence of decaying wood (2 wds.).	165 203 85 100 11 3 169
P. Colloquial for a different set of circumstances (2 wds.; with "on the").	137 7 173 51 144 105 197 98 36
Q. The Sphinx to Oedipus.	77 56 35 202 103 48 126
R. Describing a riding horse prepared for the Victorian lady.	128 19 31 114 200 146 123 199 27 92 80
S. Couse of all the trouble in Wagner's "Tristan und Isolde."	155 63 28 55 174 25 106
T. Eorly English composer, published vocal music from 1609.	191 179 33 163 38 159 124 166 88 45 59
U. Belonged as a right.	184 198 58 30 53 95 119
V. Important Spanish musicologist, born in Havana, 1883.	12 17 152
W. Contemporary commodity Gladstone bracketed with "decision by majorities" as just another expedient.	186 60 22 23 66 13 75 172
X. Speaking four languages.	193 140 129 135 78 156 170 57 181 84 74
Y. People whom Heywood Broun called "the crybabies of the Western world."	130 89 204 104 50
Z. Its "triumphs are transient," said Father Ryan, 1883.	94 112 42 150 93
Z1. Surname of Maria, the novelist who wrote "Castle Rackrent" in 1800.	127 90 136 118 65 2 47 49 82

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

■	1 B	2 Z¹	3 O	4 A	■	5 A	6 F	7 P	■	8 N	9 G	■	10 A	11 O	12 V	13 W
■	14 I	15 J	16 F	17 V	18 L	19 R	20 D	21 C	22 W	■	23 W	24 E	25 S	26 N	■	27 R
28 S	29 K	30 U	■	31 R	32 E	33 T	34 D	35 Q	■	36 P	37 D	38 T	39 B	40 F	41 H	42 Z
■	43 E	44 N	45 T	46 C	47 Z¹	48 Q	■	49 Z¹	50 Y	51 P	■	52 K	53 U	54 I	■	55 S
56 Q	57 X	58 U	59 T	■	60 W	61 C	■	62 B	63 S	64 F	■	65 Z¹	66 W	67 D	68 L	■
69 J	70 G	■	71 J	72 A	73 L	74 X	75 W	76 E	77 Q	■	78 X	79 B	80 R	■	81 J	82 Z¹
83 H	84 X	85 O	■	86 I	■	87 K	88 T	89 Y	90 Z¹	■	91 G	92 R	93 Z	■	94 Z	95 U
■	96 M	97 L	98 P	99 C	■	100 O	101 C	102 I	103 Q	104 Y	■	105 P	106 S	107 L	108 N	109 G
■	110 N	111 H	112 Z	113 E	114 R	■	115 B	116 I	117 M	118 Z¹	■	119 U	120 G	121 D	122 I	123 R
■	124 T	125 H	126 Q	127 Z¹	128 R	129 X	130 Y	131 E	132 G	■	133 I	134 B	135 X	■	136 Z¹	137 P
138 I	139 H	140 X	141 L	■	142 J	143 B	144 P	145 I	■	146 R	147 F	148 I	■	149 H	150 Z	151 M
152 V	153 J	154 E	■	155 S	156 X	157 B	158 A	159 T	160 H	■	161 D	162 B	163 T	164 C	■	165 O
166 T	167 J	168 A	■	169 O	170 X	171 J	172 W	173 P	■	174 S	175 A	■	176 K	177 E	178 J	■
179 T	180 M	181 X	■	182 N	183 C	184 U	185 F	186 W	187 J	■	188 J	189 C	190 D	191 T	192 M	■
193 X	194 H	195 A	196 G	■	197 P	198 U	199 R	■	200 R	201 K	■	202 Q	203 O	■	204 Y	■

Solution of last week's Double-Crostic will be found on page 63 of this issue.

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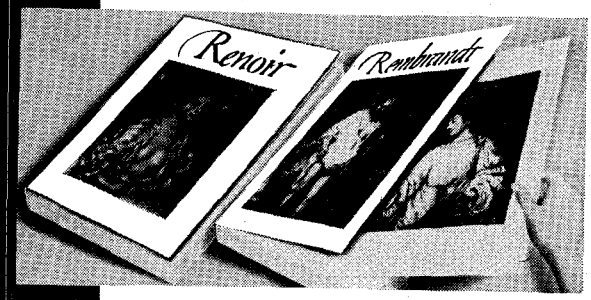

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